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Of the productions of the ROYAL PORCELAIN WORKS AT WORCESTER, which, under the

manner of the blue and white enamel of Limoges; alone, in England. They were painted by the late admirable artist, Thomas BOTT. The sub-



direction of Mr. R. W. BINNS, F.S.A., have even surpassed their ancient renown, we give two examples—a EWER and a SALVES, in the

jects which decorate these examples of Art-manufacture are taken from the designs that illustrate the Norman Conquest, by D. MacIse, R.A.



In all respects—design, modelling, colour, gilding, and painting—they will be accepted as among the very best examples of ceramic art.

THE INTERNATIONAL EXHIBITION.

BY GEORGE WALLIS.

KEEPER OF THE ART COLLECTIONS, SOUTH KENSINGTON MUSEUM.

TWENTY years have passed since the Great Exhibition of 1851 solved the problem of the practicability and utility of International Exhibitions of Art, Science, and Manufacture, and, by a brilliant and almost exceptional success in its administration, gave an impetus to similar undertakings in various parts of the World.

As a matter of course, many objects were admitted to that first great Industrial gathering of the Nations which would not be considered admissible at the present time; and thus people who

unconsciously owe much of the knowledge they possess of Industrial and Decorative Art to the influence exercised on the various classes of society in England to that Exhibition, will be found quite ready to criticise what they assume to have been the shortcomings of an effort without parallel in the previous history of industry. In spite of all this, however, the fact remains, that its influence for good was enormous, and that as an exhibition, it left an impression on the minds of all old enough and perceptive enough to understand and grasp its purpose, which no subsequent exhibition has equalled.

The classification adopted in 1851 was a model upon which no subsequent exhibition has improved, except by an extension of the same principles. Its division into four great sections—raw material, machinery, manufactures, and the Fine Arts—was at

B

LUIGI FRULLINI, a renowned wood-carver of Florence, established his reputation at the Paris

this page two CHAIR-BACKS, part of a carved PANEL, and a CABINET wrought for Sir William Drake, to contain the cup and plateau of Corteziano, of which we give engravings on the

sitions. As models, they may furnish sugges-



Exhibition. His works are now appreciated in England: they are of the highest merit, both in de-



sign and execution. The workman is a true artist; hence his supremacy. We have chosen for



page that succeeds. Frullini's productions are very varied; they include, indeed, nearly every class and style of which the art is capable, the style "Italian" usually prevailing in his compo-



tions to very many orders of Art-produces.

once comprehensive and complete; for although pictorial Art proper was excluded for special reasons, which were undoubtedly based on sound conclusions, arising out of the circumstances of the time, the arts of design in their application to industry were especially provided for; as at that period so little had been done in Great Britain to supply its own wants in this direction, that the strong evidence of our shortcomings in comparison with our continental neighbours was of immense value; and it was not desirable to distract attention from this special point by the exhibition of pictures, the periodical display of which was already amply provided for.

Here, then, was an effort worthy of an industrial nation, conscious of great and almost unrecognised power in some direc-

tions, even amongst its own people; equally uncertain, and it may be said ignorant, of its shortcomings on other points. To prove its power where it existed, to learn its deficiencies where it needed the lesson, was a brave and wise thing to attempt; and it accomplished it, despite the croakings of those who desired to stand still, preserving a happy oblivion of their real position; or the selfish and exclusive spirit of the more enterprising who desired to monopolise the advantages which fortuitous circumstances, rather than their own skill and knowledge, had given them.

With raw materials shown as the basis of industrial operations; machinery as the means by which that material could be best wrought into form for the use of mankind; manufactures as the result of the application of machinery to raw materials; and the

This page contains three examples of the works of ANTONIO CORTELAZZO, of Vicenza, a self-made

artist, whose productions are chiefly remarkable for the process of inlaying iron with gold and

patron in Mr. Lazard; the result is that his best works are in England. For Sir William Drake he designed and executed the two on this page—a BAGILE, or



silver, which he claims to have re-discovered. It is to the goldsmiths and metal-workers of the best is termed by the Italians *gemma*, and was known period of Italian Art. Fortunately he found a

deep dish of steel; and an ANFORA, or ewer of steel. These specimens, as well as the CLOCK, belonging to William Spottiswoode, Esq.,—a portion of which we en-



grave,—will give an adequate idea of Signor Cortellazzo's singular skill, taste, and artistic feeling. They are the gems of the Exhibition.

arts of design as the means of embellishing this result, thus adding beauty to utility—an arrangement of means to ends was realised, which could not fail to produce effects more or less striking according to the readiness of perception and aptitude in taking advantage of the opportunities presented to those most concerned. It would not be a difficult matter at this time to instance within our own knowledge, industrial establishments which arose almost entirely out of a first success in the Exhibition of 1851; or others which were "cramped, cabined, and confined" in their operations, from the fact of their existence being little known, but which are at the present day an honour to the country.

There can be little doubt that the happy thought of Mr. (afterwards Sir Joseph) Paxton, which resulted in the construction of a building mainly of glass and iron, so appropriately designated the

"Crystal Palace," from the outset, had much to do with the success of the undertaking. Certainly this alone gave a greater impetus to the employment of iron in architectural constructions than would probably have been arrived at for many years; while the fact that the building, when removed to Sydenham, and there re-erected with many improvements, has finally become one of the most legitimate sources of pleasure and instruction to the masses of the population of London, is by no means to be overlooked as a most important social and educational result of the Exhibition of 1851.

The system of prizes adopted in this Exhibition—which it is only right to say the Royal Commissioners inherited from the early promoters of the movement connected with the Society of Arts—was more or less a mistake, and that too of a grave character. Originally copied from the plan which had been followed in the

We engrave three of the many beautiful works contributed by Messrs. W. T. COPELAND AND SONS, the produce of their renowned works at Stoke-upon-Trent. In the first, a

size, being three feet high by three feet wide, an example of rare merit. As a



STATUETTE of white porcelain sustains a tazza for flowers, the dish containing water either for flowers or gold fish. The second is a gracefully composed and skilfully modelled portion of a DESSERT SERVICE. The third is a Vase of large



specimen of workmanship it has seldom been surpassed, while the flower-painting



is certainly as perfect as aught that has, at any period, been produced in England.

periodical national exhibitions of France, the suggestion of the Society of Arts that £20,000 should be expended upon prizes raised extraordinary expectations among one class of persons, and produced an equal antipathy to exhibit in such a competition in others. These latter were, however, the most numerous and influential of the manufacturers. Unhappily the suggestion, for it was in reality nothing more, was regarded as a distinct pledge to the public. The Royal Commission when formed had to adopt it. The more so as the Prince Consort being the President of the Commission, had been at the head of the preliminary movement.

The error was in a measure seen and recognised, and instead of large money-prizes being adopted, as originally suggested, medals only of certain grades were to be given. The late Sir Robert

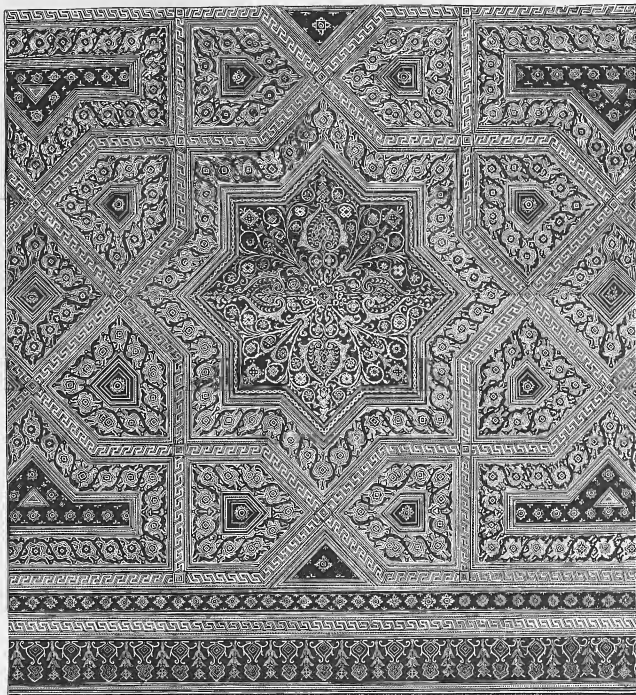
Peel appreciated the difficulty and the danger of prizes recognising grades of merit, and he, as a member of the Royal Commission, largely influenced the final decision. This was, to have none but bronze medals, and to recognise only *kind*, and not *degree* of merit. Thus the Council-medal was given only for distinguished inventions, novelties of application of Art and Science to industry, raw materials, or modes of manufacture or important revivals in this direction. The prize-medal was awarded for excellence, not in relation to something else, but for positive excellence and perfection in the speciality represented. A jury-medal was also awarded to the members of the juries, and to the deputy-commissioners who administered the affairs of those juries.

So far the matter was much simplified, and as far as possible in any prize-system, invidious and injurious distinctions were avoided;

We engrave on this page a CARPET, exhibited by Messrs. JACKSON AND GRAHAM—the renowned Upholsterers and Decorators. It is a

work of rare excellence, produced from a design specially prepared by Owen Jones. It is of the kind called "patent Axminster," and, as we be-

lieve, the finest specimen of that fabric ever manufactured. Some idea of the delicacy of its texture may be arrived at when we state that there



are two hundred and fifty-six points (or separate tufts of wool) in every square inch of surface. The drawing of the carpet, which is in the Persian style, is very elaborate; it has been exceed-

ingly well rendered in the manufacture, and the colouring is in the highest degree harmonious. As, this year, one of the "specialties" of the Exhibition consists of "woollen goods," it is

exceedingly satisfactory to know that England has produced a work that may defy competition. We may engrave other productions of merit, to supply evidence of our great advance in this art.

but it *was* a prize-system after all, and, as such, had innumerable drawbacks which no administration could overcome.

The lesson of this and subsequent exhibitions has had the proper effect, and in the International Exhibition of 1871, no prizes are offered or will be awarded, except in certain special but comparatively unimportant sections—such as designs for fairs, in which it has been thought desirable to stimulate activity in a new direction by the offer of a suitable reward to female competitors. These prizes, however, are not offered by the Royal Commissioners, but by her Majesty the Queen, whose example has been followed by other distinguished personages.

The Great Exhibition of 1851 resulted in a surplus of £173,896; but in this sum was included £58,000 obtained by subscription from the various great towns and provincial districts of the three

kingdoms. This amount was not *surplus* in any sense, but *capital*, and as such ought to have been invested separately from the true surplus, in accordance with a pledge given by the Royal Commission, "that should any surplus accrue it would be used to the promotion of similar exhibitions in the future." Happily this pledge is at length fulfilled in the International Exhibition of 1871, as the Royal Commissioners of 1851 have taken the responsibility of the whole management. Not so in 1862; for on that occasion a new commission had to be formed, a guarantee-fund raised, and although the amount received at the London International Exhibition of 1862 exceeded the amount received in 1851 by nearly £11,000, no surplus accrued, chiefly from a reckless and unnecessary expenditure in building, which the Royal Commissioners of 1851 never would have sanctioned had the original capital

The two works engraved on this page are the productions of Messrs. HANCOCK & CO., the eminent

ARTIST presented by his constituents to W. H. SMITH, Esq., M.P. for Westminster. The highly ornamented body and handles are designed by OWEN JONES; the Medallion and figures are modelled by Signor MONTE. The other engraving is of the BRIGHTON CUR—



goldsmiths and jewellers. The first is the TESTIMO-



1870. Both are works of great merit and beauty, fine examples of design, and admirable specimens of Art and Art-manufacture. The artist of the latter, as of the former, is Signor MONTE.

subscribed in 1850, with the additions which would have accumulated in the intervening ten or eleven years, been employed as it ought to have been in the promotion of the undertaking of 1862. But we anticipate.

One thing is perfectly clear: the Great Exhibition of 1851 exposed the deficiencies of British manufactures in the great and important element of Art. In perfection of manipulation, in integrity of structure, and skilful use of material, in finish, in fact in all that gives quality and substantiality to industrial products, England was in the main pre-eminent; but when the question of embellishment by the addition of beauty in form or decoration came in, it was apparent that we had at once very much to unlearn as well as learn. Greatly misled by the prevailing tendency to test all designs, especially industrial design, by a

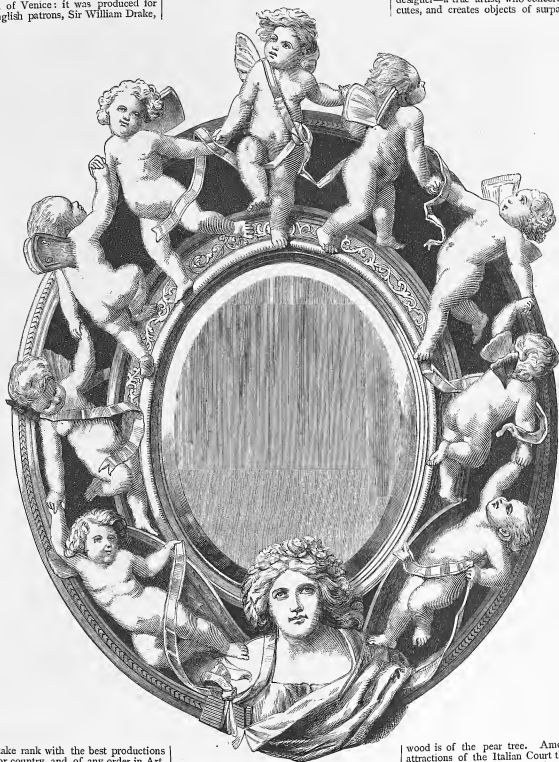
French standard, which had grown up so largely during the period that had elapsed since 1830, from the growing intercourse of the two countries, the English manufacturer almost repudiated everything like originality. He cried out for something new, but that something was inevitably the latest product of a French loom, the decorations of a French *salon*, the conceits and abominations which were habitually produced as "*objets d'Art de Paris*." The skilful *technique* misled both the English manufacturer, designer, and purchaser. The fitness of form to use, the suitability of the material to the purpose to which it was applied, or the means by which it had to be wrought, never seemed to be considered, or at least so rarely, that when these elements were visible it was the exception and not the rule.

Now we do not hesitate to say that although, on the one hand,

The carved MIRROR FRAME is the work of V. BESARRE, of Venice: it was produced for one of his English patrons, Sir William Drake,

by whom it is contributed to the Exhibition. It

is needless to say that the carver is also the designer—a true artist, who conceives and executes, and creates objects of surpassing excel-



lence that take rank with the best productions of any age or country, and of any order in Art. The composition here is admirable; the dancing Cupids seem absolutely to move. The carving

is graceful yet firm; it is in high relief, and the

wood is of the pear tree. Among the many attractions of the Italian Court this is unquestionably one of the most perfect. But to Italy the Exhibition of 1871 is very largely indebted.

the Great Exhibition of 1851 gave a great impetus for a time, to the production of decorated objects in France suited, as it was supposed, to the English market, it also led eventually to the reconsideration of the whole question of design as applicable to manufactures and industry generally, and laid the foundation for considerable originality, a shaking off of the trammels of French design, and a seeking to stand upon something like sound principles.

Of necessity, the fruits of the seed thus sown were long in showing themselves; in fact, in many directions they are not visible now; and it is only to the more perceptive, and those who, having opportunities seek to utilise them, that these results are at all visible. One great and radical difficulty has stood in the way, and indeed still stands in the way. It is this. The popular

love of Art is distinctly directed to pictorial and sculptural Art, mainly to the former; and while the growth of a love of modern pictures, and its liberal patronage of late years, is a subject for congratulation, the fact must not be overlooked that the ornamental and decorative Arts have not had their fair share of attention; and Art-students who might have done honour to themselves and their country by the application of their ability to industrial and ornamental design, have been led away by the, to them, more fascinating pursuits of pictorial design, in which, without becoming famous painters they have been enabled to obtain a livelihood. Thus we are compelled to say at this time—and the conviction is a very disagreeable one—that ornamental and decorative Art is not popular as a study in our Schools of Art; and, therefore, is not making that progress in connection

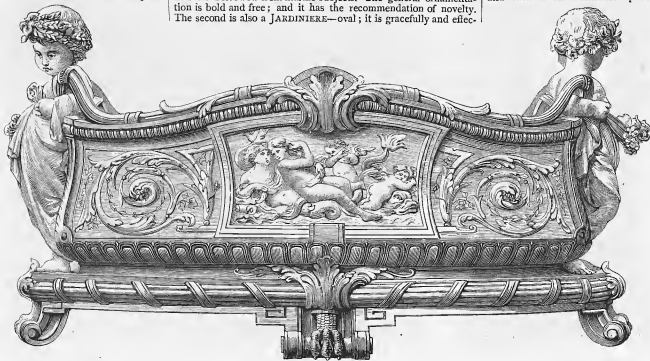
We give on this page two examples of the long-renowned establishment—MINTON & Co. —of Stoke-upon-Trent. The first is a JARDI-



NIERE, or Fountain, treated in the style
Luca della Robbia, in blue and white
enamels. The objects of the composi-

tion are borrowed from marine subjects. The general ornamenta-
tion is bold and free; and it has the recommendation of novelty.
The second is also a JARDINIÈRE—oval; it is gracefully and effec-

tively composed. Both are designed
and modeled by artists of the firm,
and each is an admirable specimen



of the perfection to which the style has been carried by energy and indefatigable perseverance to obtain for such productions large popularity.

with British manufactures, that every one interested in this question (and who is not?) ought to expect. Nor are we certain that the manufacturer, who complains that he cannot get that assistance which he has a right to expect from our Schools of Art, is blameless in this matter. In too many instances suitable encouragement has not been given to rising ability even on his own premises, and the foregoing conclusions and prejudices of foremen and managers have caused real improvements to be "pooched" and neglected.

It must be quite clear that Art is a plant which requires a fostering hand. It is easier chilled and discouraged than developed. Its application to industry requires no ordinary tact and perception, and therefore the decision as to the possibility and practicality of any improvement should never be left simply to

foremen or managers, who, whatever may be their ability in technical matters, may really be as ignorant of any true principle of Art in its application to their own industry as the youngest apprentice placed under them. No doubt the cry, "It won't sell," is a very potent one, and the economies of every trade have to be deeply considered. Frequently the "it won't sell" really means, "I won't sell it," and if the true cause were known, it would be found that the addition of the words "because it is not my design, or suggestion," would give the "why and wherefore."

Still, progress has been made and goes on, slowly it may be, but, we trust, surely. Certainly, periodical International Exhibitions, with all their drawbacks and shortcomings, help forward this progress.

This CABINET, the *chef-d'œuvre* of the famous upholsterers and decorators, JACKSON AND GRAM, has not been surpassed by any production

throughout at the establishment in Oxford Street. Its purpose is to serve as a collect for jewels: it is very rich and elaborate, yet harmonious in detail,

skillfully combining a variety of different woods, in combination with a liberal use of ivory. It is in the centre panel that the greatest richness is concentr-



of its class, at any period. It is designed by ALFRED LORMIER, and has been "worked"

trated, and there the artist has aimed at riveting attention. Our space will not permit us to

describe this very beautiful production of Art-manufacture. It is, in all respects, perfect.

The Dublin Exhibition of 1853, admirable as it was in its illustration of Fine Art, was too near the effort of 1851 to produce any distinct result. The International Exhibition held at New York, also in 1853, and supposed to be, what it was not, an exposition of the industry of the United States of America, in combination with important contributions from the several states of Europe, had little effect.

Its recognition by the Federal Government, so far as it could be recognised, gave it a certain *status* in the eyes of the British Government; and a commission was appointed to go out to New York, not to represent or in any way interfere with British interests at the Exhibition, but for the purpose of reporting upon the expected gathering of the industries of the Federal Union. Finding that these were only partially represented in the Exhibition, the

members of the commission visited the various great cities, seats of manufacture, and localities of industrial and agricultural enterprise, and reported upon what they saw in manufactories, mines, farms, arsenals, ship-building yards, and public institutions.

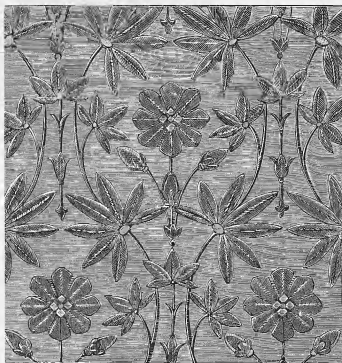
Much of the information embodied in these reports has not been utilised in this country to this hour, for it happened that they came before the public at the period when the Crimean War was about to commence. The report on the manufacture of firearms came in *apropos* enough; but the system reported upon as in full work at Springfield, in Massachusetts, by Mr. (now Sir Joseph) Whitworth, was treated as a *chimera*, utterly impracticable; and that, too, by the producers of small-arms in this country, who, a few years afterwards, founded a public company to adopt this very system and carry it out at Birmingham.

D

The Silk and Wool "figured TERRIES," of which we give four examples on this page, are for curtain-hangings and other upholstery



purposes. They are the manufacture of Messrs. WILLIAM FRY & Co., of Dublin, who have thus introduced a new and very successful trade



into Ireland—a country in which manufactures are greatly needed, but where few exist. These productions of this eminent firm (whose Poplars

have so long maintained supremacy) supply the stock of all the prominent "furnishers" of England and of the Continent. They obtained medals



at all recent competitions, including that of Paris, "for excellence of manufacture and superiority of design." The material has a peculiar



richness and metallic lustre, that render it superior to the "all silks" made for similar purposes,—with the advantage of being very much lower in price.

Nothing can afford better evidence of the value of exhibitions than the fact, that people who would be utterly sceptical as to the possibility of an improvement, or invention, if simply reported upon by the most trustworthy authority, are compelled, by the examination of facts, to believe, and ultimately to utilise what they see, when it is placed before them. In the case of a mere report, their very knowledge and experience seem to be against the facts stated; in the case of an examination, this knowledge and experience enable them to appreciate the more fully the accomplishment of the improvement or invention which they would have otherwise deemed impracticable.

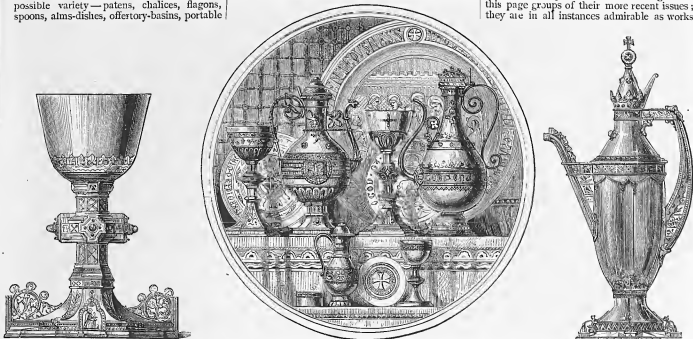
In 1854 the period arrived for holding the usual quinquennial exhibition of French Industry—the two last having been held in 1844 and 1849. Both of these displays had done much towards

arousing attention to the necessity for similar gatherings in England, which culminated in the Great Exhibition of 1851. In 1849 a proposition was even made to throw the Exposition open to all nations, but it was overruled. In 1854, however, an International Exhibition was decided upon, to be held, in 1855, at Paris; and a great effort was made to rival, and, if possible, surpass, the gathering of 1851. A special building, the Palais de l'Industrie, was erected in the Champs Elysées, intending to be, as it has since been, a permanent centre for various expositions of Art, Science, and Industry in France. A variety of annexes supplemented the space afforded by the main building. One of these annexes extended along the banks of the Seine, some three quarters of a mile, from the Pont Royal to Chaillot, and was chiefly devoted to machinery and raw materials.

The CHURCH PLATE, of which Messrs. COX AND SON are the "makers," includes every possible variety—patens, chalice, flagon, spoon, alms-dishes, offertory-basins, portable

sets of communion-plate, &c. &c.; and also other objects for church uses—pulpits, fonts, lecterns,

coronets, gas-standards, retables, altar-tables, tomb-rails, carpets, &c. &c. We give on this page groups of their more recent issues; they are in all instances admirable as works



of Art—in design, modelling, chasing, engraving, & in ornamentation derived from the introduction of costly gems. Messrs. Cox and Son have been joined in the Art-manufacture of church-plate by Mr. JOHN KEITH, whose long experience and practical knowledge will be



largely beneficial to them. They have received several prize medals, very recently that awarded

by the Society of Arts, accompanied by strong commendation of the "well-directed and intel-

ligent spirit of enterprise that has led to the production of works of an artistic character."

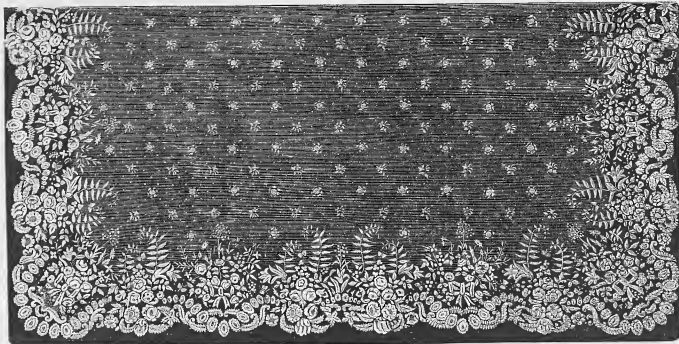
An important feature of this Exhibition, as compared with that of 1851, was the recognition—most wisely in this case—of the Fine Arts of painting and sculpture; and a separate temporary building forming a series of galleries was erected, affording ample space for a magnificent display of modern European Art. England, for the first time, put in a practical claim to be considered to have a school of painting. Very fierce was the battle of the critics, but the juries confirmed the general impressions of the English school really had an existence, and was worthy of honour and encouragement. The French critics, however, were not quite satisfied (if indeed they are so to this day) until after the Exhibition of 1869, in London, when the whole century of British Art was fairly illustrated.

We are not at all disposed to regard the display of British

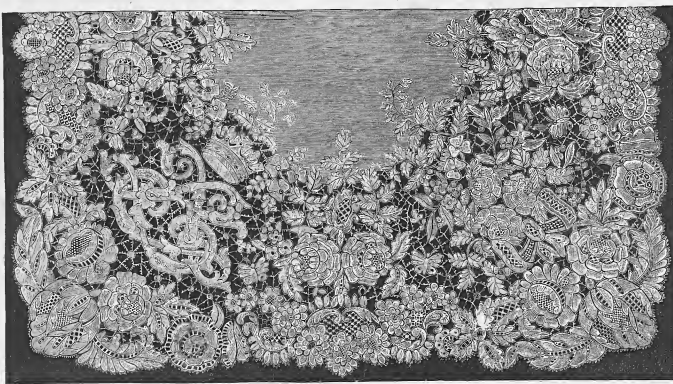
industry at Paris in 1855; with more favour now than we did at the date of the Exhibition. Whole sections of our manufactures were comparatively unrepresented, or worse still, misrepresented. By an attempt at over-refinement in the classification on the part of the French commission, a comparative break-down occurred in the organisation and administration; British interests were placed at a very serious disadvantage, and the contributions so scattered, that it may be recorded as a fact, that productions of the British Islands could be found in almost as many places as there were provinces in France.

The industries which made the most impression upon the French people, standing as they did upon their own ground, were the pottery and porcelain of Staffordshire and Worcester, the machine-made lace, especially curtains of Nottingham, and

Messrs. HOWELL and JAMES supply us with two examples of the LACE of Honiton, beautiful in design and exquisitely perfect in execution.



tion. Five specimens of the art have never been produced in England. The VEIL was made for, and worn by, her Royal Highness



the Princess Louise at her auspicious marriage with the Marquis of Lorne; it was worked from

a sketch by the Princess. The other engraving is from the HANDKERCHIEF of her Royal High-

ness. These engravings will, therefore, have an interest beyond that they derive as works of Art.

the cotton-manufactures of Manchester; the latter being most systematically displayed as compared with the very meagre illustration of this great national industry in the Exhibition of 1851.

Minton's display of porcelain and earthenware, backed as it was by Copeland's and others, took Stèves by storm, so to speak, and the Director of the Imperial Manufactory had to look to his laurels, and proceed to take speedy steps, by the production of special works, in order to maintain anything like the position which Stèves, as of right, claimed for itself; but which was now so seriously assailed by the private firms of England.

The prices too at which useful and decorated earthenware could be produced, was something so utterly unexpected by the French public, that in combination with similar results in other branches

of manufacture, the pending treaty of commerce was rendered much more easy of accomplishment than it otherwise would have been, had no such Exhibition taken place.

The machine-made lace-curtains of Nottingham were, in the eyes of the French, marvels of cheapness; and, thanks to the recent improvement in design in that city, arising mainly out of the well-utilised action of the School of Art, the majority of the designs were of a character very far superior to anything which had previously emanated from the machines of Nottingham, and the commercial result was in accordance with the success attained in this direction. Of the cotton-fabrics of Manchester little need be said. In all the more useful qualities, the Exhibition proved British supremacy alike in quality and price. Mulhouse surpassed Manchester in the beauty and elegance of its first-class printed

Engraved on this page are four figures that illustrate "The Months,"—MAY, SEPTEMBER, MARCH, and JUNE,—part of a series designed and



produced in *terra-cotta* for the Wedgwood Institute at Burslem, a build-



ing erected in the chief town of the potteries, to honour the memory of the great benefactor of the district, Josiah Wedgwood. The artist,

muslins and the lighter cotton fabrics, but in the substantial character of their fast madder-prints, the Lancashire printers carried all before them.

The prize-system was carried to the verge of absurdity in this Exhibition. Not only were the distinct gradations of gold, silver, and bronze metals recognised, but a "Grand Prix," in most of the important sections of both Industry and the Fine Arts, together with the distinction of the Legion of Honour, was given in such profusion that in some respects the most distinguished persons were those who escaped reward; especially, as was not uncommon where they were unknown and unfriended, when they had really done something worthy of recognition. England had no cause to feel that she had been in any way neglected, in the aggregate, in the distribution of honours, barren as they were of the higher dis-

ROWLAND J. MORRIS, is very young, yet he has created works that have at once placed his name among those of the most famous of our sculptors.



The series consists not only of the twelve months, life-size, but of a



frize in ten parts, describing, by finely modelled figures, the avocations of the potter, from the mixing of the clay to the finishing of the vase.

tinctions. That, however, was no fault of our French neighbours, but rather of the insular feeling which so largely prevails amongst us, that inasmuch as we are not very liberal in our recognition of public services other than military, it is considered an offence and a reproach for any foreign nation to express its appreciation of the ability and usefulness of a British subject by honours which we ourselves refuse to give; and we invoke orders in council to repudiate them when given by others. On the whole, the English contributors to the Paris Exhibition of 1855 had no special reason to congratulate themselves, except in the matter of helping forward the Treaty of Commerce.

It was always well understood by those most intimately connected with the Great Exhibition of 1851, that a similar gathering would take place in London after ten years had elapsed, and

The renowned establishment at Murano, Venice, which has now its *dépot* in London,

very often, indeed, the latter will be preferred to the former; but of late years the manufactory

has issued productions of greatly improved character, stimulated by the aid of an English com-



exhibits chandeliers and others of its varied works. They are, for the most part, copies from ancient examples of the skill of the earlier



"makers" of Venice; an experienced critic only could determine the old from the new:

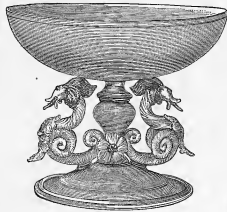


pany, and a consequent supply of capital to render its resources available, educate the workmen, and encourage the enterprising "restorer,"

Dr. SALVIATI, under whose direction it is conducted. Of the specimens selected, attention need be drawn to only one: the PLATE is a



very beautiful design, and a most successful example of workmanship, requiring to "burn" in



the painted drawing a rare combination of knowledge, judgment, and the best manipulative skill.

a proposal was accordingly made for holding such an Exhibition in 1861. The Italian war, and the general uncertainty of public affairs on the continent, together with some dissatisfaction with the preliminary arrangements, led to the postponement of the undertaking to 1862. To the disappointment of many persons the commission for the Exhibition of 1851 declined the responsibility of the proposed work, in spite of the fact, which has been already alluded to, that not only the surplus funds resulting from that effort, but also the subscribed capital, was held in trust by that body for this very purpose, as, to our minds, a primary consideration, taking precedence, when necessary, of all others. Unhappily the duty was not acknowledged, and another Royal Commission was issued for conducting the proposed International Exhibition of 1862. The Prince Consort was president of this body as well as

of that of 1851, and this, together with a selection of other members, afforded a guarantee that the experience of the past effort would not be altogether ignored. The difference in the pecuniary results of the two Exhibitions has been already noticed.

The formation of a large guarantee fund was a necessity of the undertaking from having no capital to start upon, as after the experience of 1851, it would have been useless to attempt to obtain subscriptions again. Happily, although there remained no surplus, the guarantors were saved from meeting their responsibilities, chiefly through the foresight of the contractors for the erection of the building, with whom, however, a compact was made of such a character as effectually excluded any chance of a final surplus to the commission.

The character of the Exhibition, and the general scheme of the

We engrave on this page the last work of THOMAS BORI—a Vase from the Royal Porcelain Works at Worcester. It is one of a pair, painted by the artist shortly before his lamented death. The

subjects are taken (by permission of the Art-Union of London)

from the marvellous drawings by MACLISE which illustrate the Norman conquest. Of the vases, one is termed "the William," the other "the Harold;" distinguished by medallion portraits of the



Norman and the Saxon kings. The most interesting points in the history have been chosen: that shown in our engraving represents the coronation of Harold in the Abbey of Westminster. Royal eagles

form the handles. The style is the well-known style of pro-

ductions of this class, after the manner of the old Limoges. The works at Worcester have produced many grand examples of ceramic art: they have never issued at any time any superior to these.

classification, was similar to that of 1851, with the important addition of a section of Fine Arts which embraced paintings of the English school from 1702 to 1802, in other words, the whole century within which the school may be said to have arisen. As works of great value, both in oil and water-colours, had to be borrowed from the nobility, gentry, and others who possessed them, it became a necessity to erect permanent galleries of such a character as to give every possible security against injury, especially by fire, and these galleries formed a serious item in the expenditure of 1862. The fatal cost, however, arose from the erection of a pair of domes, of which all that could be said was that they had a greater span than any other dome in existence! The site selected for this Exhibition was not far from that part of Hyde Park in which the Crystal Palace of 1851 was erected, and the land belonged to the

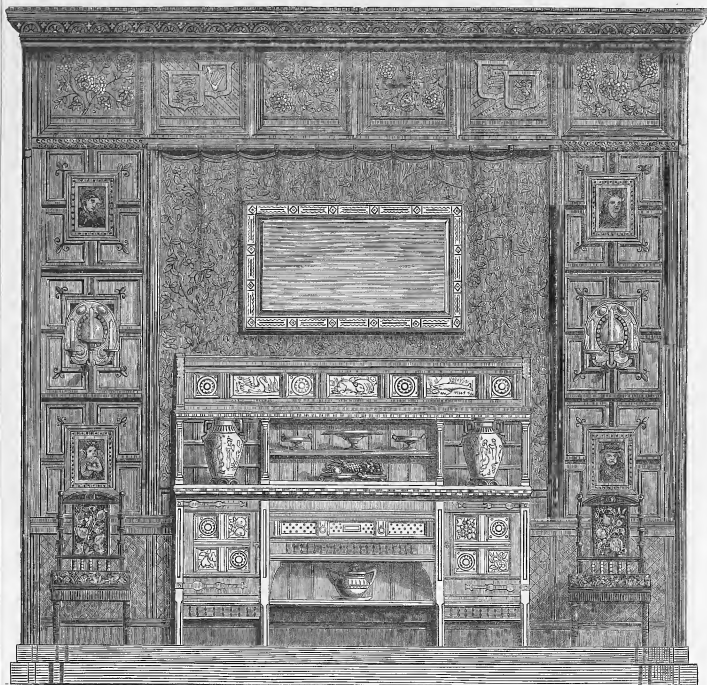
Royal Commission for that Exhibition, having been purchased with the surplus. So far then there was an appropriateness about the arrangement, which was further enhanced by the fact that the commissioners of 1851 undertook to complete the buildings between the site of the proposed Exhibition and the Royal Horticultural Gardens, to whom they had leased a portion of the estate. This, being permanent, remained after the final removal of the buildings of 1862, when it was found that no means existed for their retention, and they are again utilised in the present Exhibition of 1871.

That the International Exhibition of 1862 was popular is a fact which cannot now be disputed. That it was valuable in an important sense is also undeniable. It showed a most decided improvement in many important branches of British industry subse-

The firm of "GILLOW," upholsterers, has been famous for more than two centuries; it maintains its high repute in the present Exhibition as

it has done in so many exhibitions of the past. The design we engrave is intended to suggest the treatment of a DINING-ROOM in the later

English style; the framing is chiselled, the arms a figured silk, and the furniture of light oak. The arms and monograms of owners are to



occupy panels in coved canopies, with paintings in those below. The sideboard has choice carvings in boxwood, and the sconces at the

sides, and other metal work, are of beaten brass, the chairs being covered with embossed and gilt morocco. The bevelled plate-glass is in a

richly-carved frame of pear-tree and ebony wood. The whole has been designed by Mr. B. J. TALBERT, and executed by Messrs. Gillow & Co.

quent to 1851. The application of artistic design to manufactures was so apparent in textile fabrics, especially in carpets and lace, porcelain and pottery, furniture, wall-papers, and in certain important branches of metal-work, that the foreign jurors and manufacturers who visited the Exhibition, especially the French, came to the conclusion that England had stepped out of the slough of ugliness, inappropriateness, and ignorance of common-sense principles in Art, which were exposed so plainly in 1851; and, better still, that she had begun to think for herself in many directions; no longer taking for granted that a design must be good because it had been executed in Paris, or at Lyons, or at Mulhouse, but seeking to find originality in a certain encouragement, tardy and hesitating as it was, of the ability which the recently-founded Schools of Art had been the means of developing. Not, perhaps, to the full extent

which had been hoped for, and might reasonably have been expected, but still of a character to give promise, under favourable circumstances, of better things in the future. Our French friends were not altogether mistaken when they took alarm, in 1862; for their supremacy in the production of designs for the English market being shaken, they acknowledged that our progress was unmistakable.

In the matter of prize awards the general precedent of 1851 was followed, with the important change that no Council medal was instituted. The recognitions were, therefore, limited to a prize medal of bronze and "honourable mention," a praiseworthy attempt to get rid of the latter doubtful distinction being found impracticable, so long as the principle of rewards as recognitions of merit was retained at all.

MESSRS. HOWELL AND JAMES exhibit the works engraved on this page: the first is a TEA-SERVICE set, in silver, with foliated ornamentation



illustrating the special use to which each object is applied. The two branches, supported by sea-horses and surmounted by the river-god;



CLOCKS are of English or-molu: the one decorated with shells and coral



the other is of Oriental design. The designer of both is Mr. E. FINLEY.

In the Fine Art section no awards were made. Possibly numerous foreign artists were disappointed, but this wise decision saved an enormous amount of heart-burning and petty jealousy, and relieved the administration of the Exhibition from a most difficult and thankless task, which infallibility itself could not then get through with anything approaching to a satisfactory result.

We now come to the last great International effort, that of Paris in 1867. In this colossal undertaking it was impossible not to see the practical end of these gatherings on anything like the same scale which had hitherto prevailed; and it became evident that some important change must be made in the method of bringing together the products of various countries of the world, or such gatherings must be abandoned altogether.

The Champs de Mars, Paris, presented, in 1867, the spectacle of an exhibition so extensive and so varied, that it was impossible for any person to avoid being in some measure bewildered with the display; and amidst an affectation of precise and comprehensive classification and arrangement, it was a matter of the greatest possible difficulty to be sure that the whole of the illustrations of any one section of industry had been properly seen. Based upon a plan originated in England in anticipation of the Exhibition of 1862,* the promulgators of this arrangement hoped to carry out a scheme by which the objects in any one section of industry could be practically seen country by country for a final

* See the proposal of Mr. E. J. Pryor, of Birmingham, and Mr. G. Maw, of Birmingham, in *The Builder*, Feb. 16, 1862, pp. 106-108.

The two beautiful vases engraved on this page form part of the contributions of Mr. PERCIVAL DANIELL, of New Bond Street; they are the

are, in both, the work of M. Palmère, the picture of Ondine being his own composition. The vases are of a very high order; they advance claims



manufacture of Coalport; that which contains a portrait after Greuze, is designed by M. PALMÈRE, the other by M. LUDOVICCI; the paintings



to originality of treatment, and are veritable Art-works, as well as fine examples of ceramic art—in colour, gliding, manufacture, and finish.

comparison. Had the relative proportions of the various industries been fixed in geometric ratio, this might have been accomplished; but while the geometric quantities in the building were fixed, as regards the space for each section, the demands of the corresponding industries varied to such an extent that to carry out the idea in its integrity would have involved, and indeed in a measure did involve, a fearful overcrowding at one point, and comparatively empty space at another. The necessary compromise was fatal to the practical working of the arrangements, which in many instances collapsed, and produced an amount of confusion which those whose fate or duty it was, as juror or reporter, to endeavour to arrive at a satisfactory and, of course, systematic idea of the various contributions can alone conceive.

Of the wonderful variety of productions, the extent of the

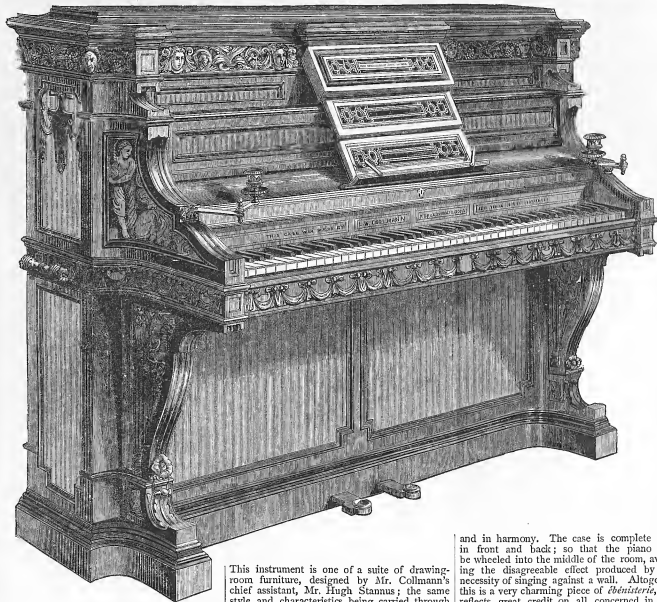
arrangements, and the occasionally remarkable effects of those arrangements, it is impossible to speak without satisfaction mixed with regret. All things considered, the Paris Exhibition of 1867 was a climax in international gatherings, including, as it did, the Fine Arts in all its phases of painting and sculpture, together with a marvellous collection of unique objects, artistic, historical, and archaeological, illustrative of the annals of labour, from the earliest times to the beginning of the present century.

The extent of the space available, not only in the great erection itself, but within the *casernes* of the Champs de Mars, tempted the promoters to carry out and practically exhaust, so far as they could, all available resources. The end of the effort was the conviction in the minds of all who gave themselves the trouble to study the bearings of these international gatherings, that, to render

We engrave on this page a PIANOFORTE CASE, in satinwood, manufactured by COLLMANN, of London. Mr. Collmann is better known as a



decorator than as a cabinet-maker. The British Museum, the Royal Academy, and other public and private buildings in the Metropolis and the



Provinces are evidences of his skill and taste.

This instrument is one of a suite of drawing-room furniture, designed by Mr. Collmann's chief assistant, Mr. Hugh Stannus; the same style and characteristics being carried through the other objects, thus making the effect whole

and in harmony. The case is complete both in front and back; so that the piano may be wheeled into the middle of the room, avoiding the disagreeable effect produced by the necessity of singing against a wall. Altogether this is a very charming piece of *ébénisterie*, and reflects great credit on all concerned in it—whether in the conception or the execution.

them practically useful in future, instead of merely sensationally striking, it would be necessary to sectionise them, so to speak, and taking up special industries, well and clearly defined, associate them with the most important inventions of the day. By adding to this a liberal exposition of everything appertaining to the Fine Arts, the Exhibition might be made a place of study and general instruction, rather than a mere show, in which amusement and a vacant admiration of objects too numerous to examine or understand, formed the main feature, in spite of all efforts to the contrary.

It is then to such a concentrated effort we have come in the present Exhibition of 1871, in which arrangements have been made for the proper and systematic display, from year to year, of selected industries, in combination with such illustrations of Fine Arts as may serve to keep alive and encourage the love of beauty,

and the application of sound principles of design to the utilities of life.

This Exhibition, then, presents itself with a new and distinct feature. It is International without claiming to be Universal. Most fittingly, as already mentioned, the Royal Commissioners for the Exhibition of 1851 take the whole responsibility and practical direction of the undertaking. The permanent buildings, in connection with the Royal Horticultural Gardens and the Albert Hall of Arts and Sciences, have been erected by them, and the funds so happily placed at their disposal twenty years ago, are now, it is hoped, to be utilised in the promotion of Arts and industry in that cosmopolitan spirit which characterised the efforts of their first president, the Prince Consort.

The first of a proposed series of annual Exhibitions, in each of

We give on this page an engraving from a large size, and illustrates the Sermon on the Mount. The work is drawn with great ability, and the colours are brilliant and effective. The artist is M. CASOLAIN. The manufacturers claim to have introduced into this production, and others of its class, "a new style of glass staining."



Window of "stained" glass, executed and exhibited by Messrs. COX AND SON. It is of



Mount. The work is drawn with great ability, and the colours are brilliant and effective. The



to have introduced into this production, and others of its class, "a new style of glass staining."

which two or three selected Industries can be fully illustrated by contributions from the various countries where they are carried on, the present effort may be regarded as altogether more or less experimental. Many new features are introduced, of which experience alone can prove the value. One very important innovation is the provision of fittings and glass-cases by the authorities; by this means securing a great uniformity of arrangement and economy of space, while at the same time relieving the exhibitor of a serious responsibility, and from incurring an outlay which frequently ran beyond anything the most liberal calculation could have anticipated.

The prize-system, so troublesome and unsatisfactory in previous Exhibitions, is abolished; and, instead of juries, committees of

selection are appointed to examine and decide upon the fitness of the objects sent in under systematic regulations for inspection prior to exhibition. Reporters are appointed for the various divisions; and their reports it is intended shall be printed and ready for issue to the public in about a month after the opening of the Exhibition. This, if carried out, will be a great boon alike to exhibitors and visitors. The more original and valuable objects will thus be pointed out by experts capable of distinguishing the more salient points of the objects which in their opinion are worthy of attention; and although the opinions expressed may not be always accepted, yet the very consideration and discussion of the merits or demerits of an object from an intelligent stand-point will have its value. Jury reports published long after the Exhibi-

This page is occupied by a few of the many works produced for the CERAMIC ART-UNION—a society which ought to be better known than it

duction in ceramic art. Some idea may be formed from our engravings of the character of these productions: they are very varied, con-

sisting of fancy busts, statuettes, vases, flower-holders, ink-stands, &c.: without exception they are all in pure taste, while some are of



is. After the plan of the Art-Union of London, it distributes prizes, and devoirs to each subscriber (when subscribing) of one guinea a pro-



nare excellence, each being amply worth the committee, the leading members of which are guinea paid. The society is controlled by a Sir F. G. Moon, Dr. Dorn, Mr. E. M. Ward,



R.A., and Mr. S. C. Hall. We have no space to describe the objects selected; but we may induce visits to the collection, which admits a choice of no fewer than fifty articles: they might grace the wealthiest drawing-room and London, while brought within the reach of all Art-lovers.

tion reported upon had ceased to have existence were a species of record, useful undoubtedly as such, but having little value except to those who had well studied the speciality reported upon, and were, therefore, glad of something to remind them of what they had seen, correct their impressions, or astonish them by opinions which the presence of the objects themselves would infallibly contradict.

The present Exhibition is divided into four divisions—Fine Arts, Manufactures, Scientific Inventions and new Discoveries of all kinds, and Horticulture.

In the division of Fine Arts all works of Art are comprised, whether applied to works of utility or not; and thus we have within its range seven classes, which include paintings of all kinds in oil and water-colours, distemper, wax, or enamel; on glass,

porcelain, or mosaics, &c. In sculpture, every kind of carving, chasing, or modelling in any material or by any method, is comprised. Then follow engraving, lithography, and photography, as reproductive arts; and architectural designs, models, &c., may be said to complete the first group of the division of Fine Arts.

After these come carpets, tapestries, shawls, lace, and embroideries exhibited as specimens of artistic design and not as examples of manufacture; while in connection with these are designs and models of all kinds applicable to decorative manufactures. The second group of Fine Art—for as such it must be regarded—is completed by copies and reproductions of ancient pictures and wall-decorations, painted or mosaic, enamels, &c.,—the sculpture and metallic arts of the past being represented by casts in plaster, fictile ivories, and electrotypes.

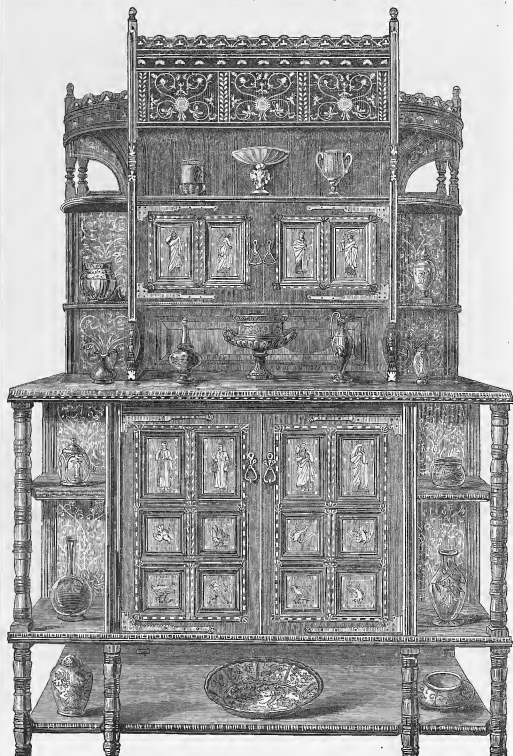
The CABINET engraved on this page is one of the contributions of

eminent upholsterers and decorators of London. It is intended to show the application of high-class

printed ornament, distributed throughout—coloured decoration being introduced on both the moulded



Messrs. COLLINSON AND LOCK,



and plain surfaces. The artist is Mr. WOOLRIDGE, and the woodwork is designed by Mr. CALLOUT.

The ground thus covered is enormous, and in itself affords scope for an Exhibition of great value, instructive in a high degree alike to the artist, the archaeologist, the antiquarian, and the Art student; while it opens up to the manufacturer, and the designer for industrial purposes, a field of study which we trust may be largely and profitably cultivated during the period the Exhibition remains open.

The division of manufactures, machinery, and raw materials is, as already stated, limited to two special classes, with a third class devoted to industries engaged in the production of educational appliances. The two first named are pottery, and woollen and worsted fabrics.

In the class of pottery are comprised porcelain, parian, earthenware, stone-ware, &c.; terra-cotta, as used for garden decora-

tions and in building, with any new raw materials, novel applications of machinery, and processes employed.

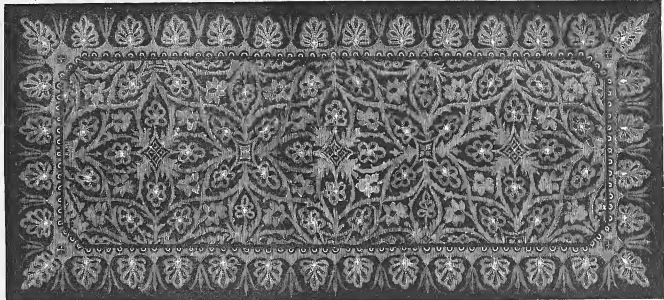
With the woollen and worsted fabrics of all kinds, from the finest to the coarsest, is shown all new machinery brought into use in the manufacture of yarn or cloth, or the preparation of wool, together with examples of all new raw materials, or when prepared by any new process.

The class of educational works and appliances includes all the various contrivances for facilitating education and school-work generally—models of school-buildings and arrangement of schools, specimens of school-fittings, furniture, &c.; books, maps, globes, instruments of various kinds and appliances for physical training, games and toys. These, with specimens of school-work as illustrating results, make up, at the present time, a valuable contribu-

Messrs. TOMKINSON AND ADAM are extensive Rugs manufacturers of Kidderminster. The article is a necessity in every British home; it

is, therefore, especially requisite that it be made refreshing to the eye and instructive to the mind, for it is never absent from an English fire-side.

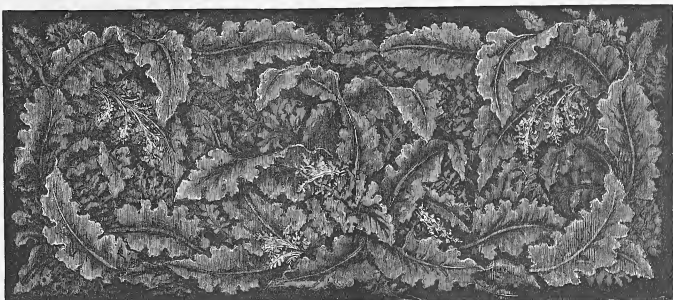
The two examples we engrave may be accepted as evidence that taste and Art are the appliances of one of the largest establishments in the



famous town from which they emanate; which, indeed, issues a large supply annually for exportation as well as home consumption, pro-

ducing such as are very low in price and such as are calculated only for the rich—the costly "Aminster." Messrs. Tomkinson and Adam

have made liberal use of the form; and perhaps there is no object in nature that can be resorted to with better assurance of satisfactory result.



The designers are on the staff of the firm, and many important improvements have been introduced into the process and produce by Mr.

Adam, who has had great experience as a manufacturer of this class of Art, having established much repute for a peculiar rug which is termed

the "Ullan rug." As this year is in a measure devoted to the production of "woollen goods," we hope to engrave other examples of the class.

tion to the great problem of the day in England—How best to educate the people.

The division devoted to scientific inventions and new discoveries covers a wide field of operation, inasmuch as it embraces all kinds of invention in mechanics or discovery in science, which have been thought worthy of admission. There can be little doubt that such an opportunity as these Exhibitions will continue to afford, annually, for the ready promulgation of inventions practically applicable to the Industrial Arts, must prove of immense value to future inventors. The various points of a discovery or invention—its ingenuity, its superiority over existing methods, its novelty, its commercial, artistic and scientific value, and its economy—can be at once illustrated and determined, to the profit alike of the inventor and the general public.

The fourth division is that of horticulture, and from the association of the Royal Horticultural Society with the Royal Commission which directs the Exhibition, and the arrangement of the various buildings in connection with the Royal Horticultural Gardens, it may be reasonably expected that during the season various special shows of new and rare plants—of vegetables, fruits, and flowers,—will be held: these will largely enhance the attraction and special usefulness of the Exhibition in an industrial and scientific point of view, and form an immense attraction to a very large number of persons which otherwise might not be interested in the artistic and industrial portions of the Exhibition.

There is one point in the avowed purpose of the promoters of these proposed series of International Exhibitions, with which we have no hesitation in avowing a most decided sympathy, but which,

We supply another page of engravings

selecting a group of STATUETTES in "statuary porcelain," and other objects that

show the variety of their productions, which, indeed, include every branch of



from the many excellent works, the manu-



ceramic art—from the cheapest plate that is called "common," to the rarest and costliest



facture of Messrs. COPELAND AND SONS,



creations of the potter aided by the artist. Their works cannot fail to receive universal approval.

we trust, will be impartially carried out, and that is the effort to give the artist-workman his true position in connection with the works exhibited. We know that this is a sore and much-disputed point on the part of manufacturers, whose idea is that, having employed the artist-worker and paid him for his labour, the contract is at an end, and that the individuality of the producer or producers of an object of industrial Art should be completely sunk in that of the manufacturing firm which employs him.

Nothing has hitherto been more fatal, in our opinion, to the progress of the arts of design as applicable to industry than this practice of ignoring the skilled workman, and refusing, whatever may be his ability, to permit his name to be associated with the product of, perhaps, his own brain, certainly in many instances his own hand.

It is right and healthy and true for the artist in any department of the Arts to desire distinction. To many minds it is almost the only stimulant to exertion. It is but justice that distinction, when deserved, should follow the success achieved. Let the capitalist, the manufacturer, the director of industrial operations, have the credit due to his enterprise, forethought, and business tact; but all this is quite consistent with giving the artist-workman his true meed of honour for work done, inasmuch as all the capital, all the enterprise, all the forethought, and all the business tact which has built up successfully so many industries, would have been of no avail without the cunning hand of the worker, and the teeming brain of the designer. Why then damp the enthusiasm, or chill the efforts of these, by treating them as the mere helots of industry, to be used, worked like machinery, and thrown aside or ignored

V. CHRISTENSEN, of Copenhagen, goldsmith and jeweller, has received



high honours in various exhibitions. We engraved several of his produc-



tions in 1867, and have now the pleasure to engrave others. The prin-



incipal piece is a CANDELABRUM in silver, admirably executed, and of

charming design—the work of a thorough artist. The page contains some of the many JEWELS for which M. Christesen



has obtained much and deserved repute; they are of pure gold, unornamented except by Art—depending for patronage on the graceful forms, which are often borrowed, whole or in part,

from the works of far-away ancestors—workers in precious metals of ancient Scan-



dinavia. It is to the credit of M. Christesen that he has reproduced these venerable an-



tique models to give delight to "wearers" in modern times; without being costly they



are of very great excellence—refreshments to the eye and mind. Their popularity has been established in all parts of the World.

when the object on which they have toiled, and over which they have thought, is once completed?

Nothing, in our opinion, has driven ingenious young students of our Schools of Art from the healthy and profitable pursuit of the practice of design in connection with the industry of the country, so much as the conviction, that by following such a pursuit, however successfully, they could never hope to distinguish themselves before their fellow-men, from the fact that whatever they did was overshadowed by the Colossus of trade-custom, which sank the artist-workman to the level of the day-labourer in everything except mere payment.

Urged by a personal ambition which every generous mind must appreciate if allied to ability, good conduct, and industry, many young and rising designers have been lost to the Art-

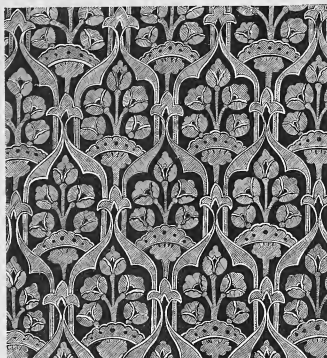
manufactures of the country, because they preferred the risk of gaining an individual reputation as a painter or as a sculptor to finding themselves buried alive under the absorbing reputation of the wealthy and enterprising manufacturer who employed them.

This matter requires looking to and correcting, if we are to make true progress in Industrial Art. It is the secret of much of the success on the Continent, that the artistic and social standing of the designer for manufactures is very much higher than it has ever been in this country, or is ever likely to be, unless the credit due to individual merit is more thoroughly recognised and appreciated.

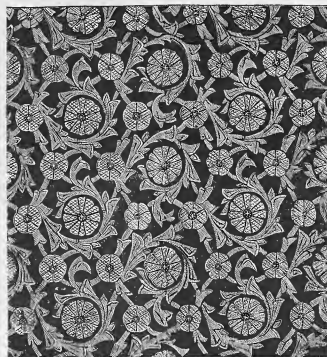
In the International gatherings at Paris in 1855 and 1867, the French authorities enunciated the necessity for rewarding the

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Messrs. J. W. and C. WARD, of Ellen Royde Mills, Halifax, are extensive manufacturers of "BROCADES," the material composed of silk and

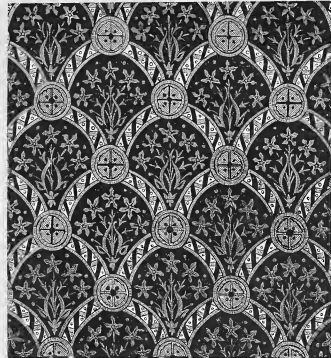


wool, so extensively used by upholsterers for various purposes. These are substantial, refined, and of great excellence, yet not so costly as to



exclude them from most English houses. The material has a peculiarly soft and "cloak-like" feel, and hangs in full and graceful folds. The

designs, worked in wool and silk, are varied in "colourings," the ground being generally black; but the darks are in all cases subdued and



harmonised by the lights. We give some idea of these designs, they are furnished to Messrs. J. W. and C. Ward, of Halifax, by Dr. DRESSEK,



whose designs have been of great practical value to many classes and orders of British manufacturers, especially to designers of floral ornament.

skilled worker side by side with the manufacturer; and in the prize decrees of both Exhibitions, designers, Art-workmen, managers, foremen of works, &c., were recognised and rewarded. The difficulty frequently lay in getting the proper information as to who were best entitled to the recognition sought to be given. So far as England was concerned, it is quite true many of these rewards went to Frenchmen, especially in the Arts of design; but *all* did not go to foreign workmen, as had been asserted would be the case. In 1867, for instance, several English painters of porcelain and designers in other industries were recognised, while in the textile classes and in metallic industry, managers of works, &c., received suitable memorials of their scientific knowledge and its practical application to their speciality.

In some respects we regard this as a great redeeming feature of

any prize-system, but we equally regard a prize-system which does not seek out and reward the actual producers of important works, as deficient in the very first element of a truly national reward, and therefore to be avoided rather than encouraged. On the whole, it is a subject for congratulation, that on this occasion no award of prizes will be made. The principle is by far the more healthy one, and we trust that its success will be fully assured in all future Exhibitions of the same kind. Public opinion has gone "hand in hand" with that of the Commissioners. To the exhibitors who really merit distinction honour will be awarded.

We shall now proceed to consider the various industries, and to show in what way the exhibition illustrates the present position of each in relation to the past, giving priority to the most complete of two great industrial classes—

The works, engravings from which adorn this

accomplished director, Herr G. MÖLLER. They

site models of the most perfect order. The prin-



page, are contributions of the ROYAL PORCE-



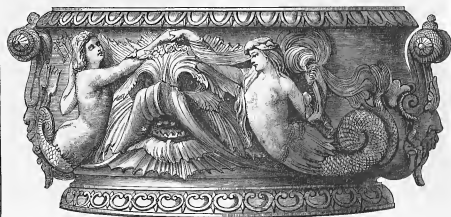
are of great merit as productions of Art: exqui-



al piece we engrave—a JARDINIERE—is com-



LAIN MANUFACTORY OF BERLIN, sent by the



posed and modelled by Herr JULIUS MANTEL, chief of the plastic department of the Factory.

PORCELAIN, POTTERY, ETC.

It was not until about the beginning of the present century that much attention was paid to what may be called historic pottery. The collectors of Etruscan vases, &c., during the latter half of the eighteenth century were not numerous, and confined their attention to those types of classic Art which to them embodied all that was worth preserving of the fictile productions of the past. Still this was a decided beginning, and it is now patent to all how much influence the taste of those collectors, and, above all, the examples which they had brought together, had upon the efforts of Josiah Wedgwood in his early career. Happily for the future of Ceramic Art in England, Wedgwood was no mean imitator. He sought

rather to catch the spirit of the past, and adapt it, in new forms and methods, by new materials and mechanical appliances, to the wants of his own time. He succeeded so well that, as time advanced, all he did became as much an object of interest as the works he sought to rival, not by mere reproduction, but by a revival of the principles on which they had been originally produced.

The stagnation of everything like true Art-feeling or power, as applied to pottery and porcelain, which prevailed in England so late as 1840, seems difficult to realise, even to those who from personal observation can bear witness to the fact. One seems to doubt the possibility of the utter neglect of all the Art-qualities in design, except in a few exceptional instances of flower-painting, which prevailed in the Staffordshire potteries in 1837, for instance,

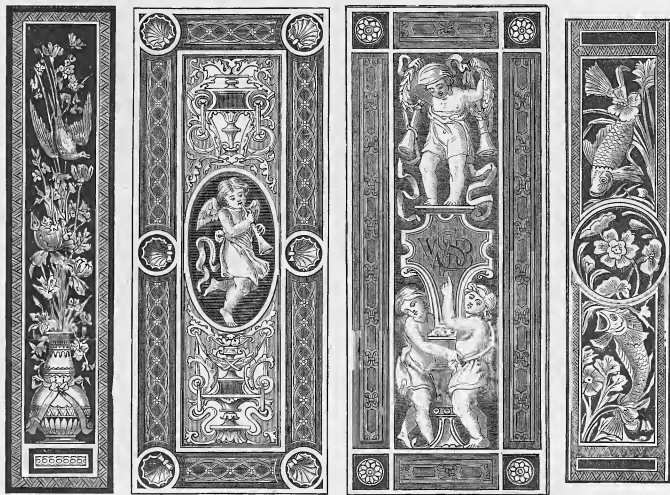
Messrs. SIMPSON AND SONS hold foremost rank as decorators: there are many departments of a building to which they have applied



taste and skill, and matured Art-knowledge,—to wall-papers more especially. The several objects we engrave on this page are "ART-TILES:"



i.e., paintings on earthenware or porcelain burnt in, and used for various purposes—panels, friezes, pilasters, chimney-pieces, as wall-linings



very often, and sometimes as residences in eccl- evidence that Messrs. Simpson avail themselves design but in execution. Their productions are
siasical structures. Those we give will furnish of the talents of excellent artists, not only in drawn and painted with considerable ability.

when a personal visit opened up the wide range and capabilities of a vast industry to one's perceptions, only to shock them by the utter wantlessness and ugliness which prevailed. To think that in this district Josiah Wedgwood had lived, laboured, and died, leaving a heritage of beauty and scientific knowledge to all around him; and yet to find such an utter wilderness of vulgarity, outrageous conceits, and a defiance of every sound principle of design pervading a manufacture, in which the beauty of the materials alone might be supposed to offer some security against the ugliness which had usurped the place of beauty and common-sense, was astounding.

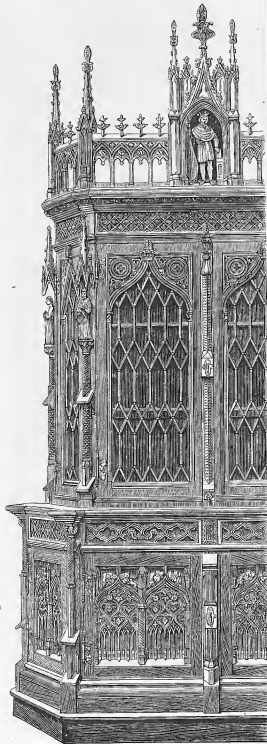
So much for casting our memory backward to what *was*, in order to make the very legitimate comparison with what *is*, at this hour, by the evidence of this International Exhibition, the state of the Arts as applied to porcelain and pottery in England.

Nor do the public opportunities which have been afforded from 1851 to the present time, of marking the gradual development of improvement, lessen in any degree the interest it excites. On the contrary, to those who have followed it step by step, almost year by year since the date we have quoted, the value of the change is enhanced by a thorough perception of it; inasmuch as this change is an earnest of greater improvements to come, as sound principles are better understood and more loyally acted upon, and an advanced state of public taste demands a more strict obedience to the law of use, rather than the whims and caprices of fashion or the foregone conclusions of *dilettanti* collectors, whose notions are based upon results obtained under totally different circumstances and by totally different means to those which exist in our day.

So far our observations apply specially to England, as the

Messrs. WIRTH BROTHERS, of Paris and London, are eminent manufacturers of furniture in carved wood: their

contributions to the International Exhibition of 1871 fully sustain their fame. We engrave one of their CABINETS and part of another. They are the productions of very skilful workmen as well as of able artists.



productions are, generally, fine works of Art, of a high order. First-class medals have been awarded them for



principal exponent of Ceramic Art in this Exhibition. The foreign contributions are numerous as a whole, and partly representative of the countries which produce pottery and porcelain. Specimens more or less characteristic are to be found in the exhibition galleries, from Japan, China, India, Russia, Sweden, Denmark, Holland, Belgium, Prussia, Hungary, Spain, Portugal, Italy, Egypt, and Western Africa (Moorish), but very nearly two-thirds of the whole display is contributed by Great Britain and Ireland. The contributions from France are exhibited in the special building erected by the French for their collections as a whole.

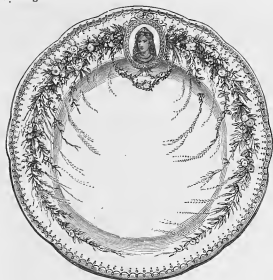
Notwithstanding considerable shortcomings, as compared with some previous exhibitions, in the specimens from France, Austria, Italy, the German States generally, the collection is a very fine one, and specially interesting from the fact that it may be

considered as representative rather of the best character of examples in regular demand, than of those exceptional *tour de force*, which are rather calculated to astonish and mislead than to gratify and instruct. Let us hope that the day has gone by when the folly of expending large sums of money, misdirected skill and ability, in the production of an altogether useless object, and one which being once produced, the manufacturer would never think of producing again; instead of wisely distributing the same expenditure of means, alike of money and skill, upon a series of less ambitious objects, useful in themselves, valuable as illustrations of current work, and consequently likely to require reputation in one form or other, to the increase of real reputation, and the solid profit of the producer.

The waste of capital, skill, and energy on the production of large

Mr. PERCIVAL DANIELL exhibits, among other very admirable VASES, those we engrave—the Art-manufacture of Coalport. They are adapted

tations from STILES models, with original paintings—the birds by RAN-
DALL, the cattle by HARTSHORN, the fruit and flowers by COOK. We



engrave also two of the PLATES of a dessert-service—one of the heroines of Shakspeare, set in festoons is by Mr. DANIELL and Mr. CHARLES J.



vice; they are graceful and beautiful, and also novel. Each plate contains a fancy-portrait of



of flowers. They are very refined examples of Art applied to manufacture. "The general design



ROWSE," and the portraits are painted by M. PALMÈRE. Each bears an entirely distinct design.

and exceptional objects for previous Exhibitions, simply because they were exceptional or difficult, or not likely to be again attempted, has been a great evil. The present Exhibition is comparatively free from such examples of folly and waste.

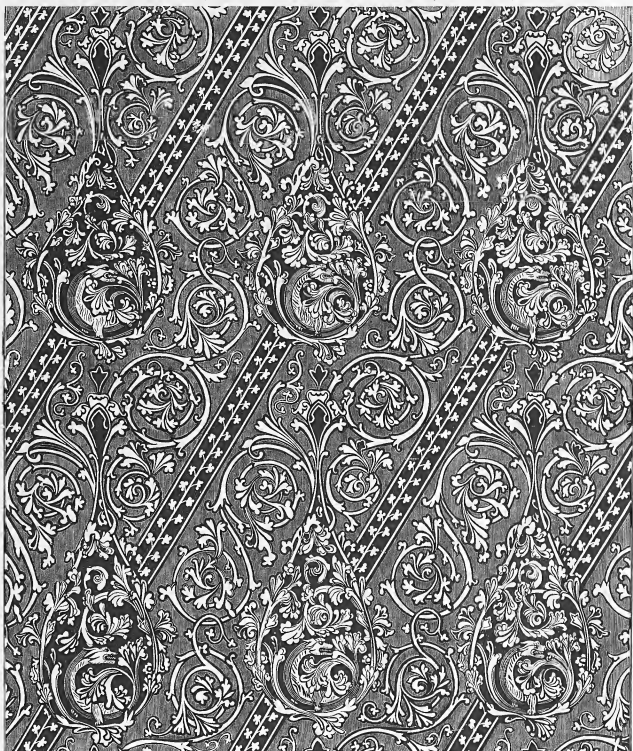
The arrangement of the collection, as a whole, in the ground-floor of the eastern galleries of the special buildings erected, in connection with the Royal Horticultural Gardens and the Albert Hall, for the purposes of the proposed annual gatherings, is very satisfactory so far as its inspection by visitors is concerned. It is well lighted, and placed in glass-cases of suitable dimensions, constructed upon the model of those in use in the South Kensington Museum. So far experience has been used as a guide. As regards the classification, however, if we understand correctly what has been attempted, it is a failure; and the result is most

satisfactory where the theoretical division of the various objects into technical groups breaks down the most. The object appears to have been primarily to destroy the individuality of manufacturers, and, to a certain extent, of countries. Now the most satisfactory and perfect portions of the arrangements are where the individuality of the producer and the country has been best preserved by the very necessity of the grouping not allowing of the theoretically minute division. In a retailer's shop or warehouse, there is no doubt a great advantage, in a business and economic sense, in bringing one class of goods together, irrespective of the maker, such as plates and dishes, tea and breakfast services, decorative vases, Parian statuettes, &c., but we must take leave to doubt the application of this principle to an Exhibition of this kind, and prefer, for the purposes of this essay at all events,

Messrs. CLABURN, SONS, AND CRISP, of Norwich, are of established renown as manu-

facturers of Paramattas and various textile fabrics, for which that city has long been famous;

while their shawls have been known everywhere, obtaining medals at the several Exhibi-



tions. The article we engrave, however, is an example of their TAPESTRIES (of worsted and

silk), in the production of which they aim to attain, and have attained, the highest excellence.

This design is by Mr. J. FUNNELL, the artist who has directed the Art of the establishment.

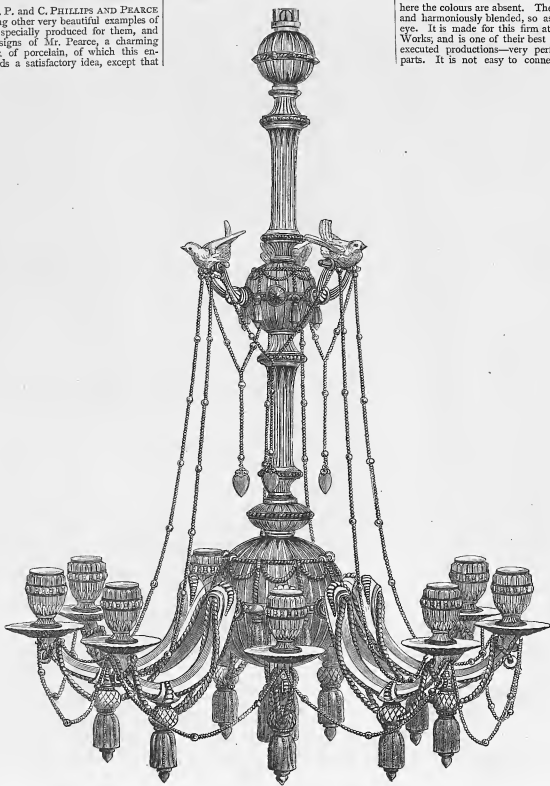
to discuss the products of each exhibitor under a grouping more consistent with the recognition of the individual producer, and the distinctive characteristics of each country. Commencing with British porcelain and pottery, it is certainly not too much to say that in no previous Exhibition have the various ceramic productions of England been so thoroughly or so successfully represented. From the highest examples of decorative porcelain, down to the most useful stoneware and earthenware, we have a series of objects almost without a break in the chain of production, which prove unmistakably how thoroughly both Art and Science have been combined to produce an industrial result that reflects honour on all concerned. With few exceptions the work, too, is as legitimately useful in its aims as the skill employed has been successful in results.

By right of historic precedence the varied contributions of Messrs. Josiah Wedgwood and Sons claim our first attention, since the evenly-balanced excellence of the principal English exhibitors gives us no choice except that of seniority.

There can be no doubt that the efforts of the present representatives of this firm to restore its traditional reputation as producers of the now famous Jasper-ware have been attended with marked success, and the evidence before the public, as concentrated in this Exhibition, must convince the most sceptical that the old skill has been revived to an extent which could not have been anticipated a few years ago. Here is a complete collection of the light blue and white Jasper-ware in all its delicacy and beauty, together with examples of sage and white, sage, citron, and white, in charming combination. The vases after the old

Messrs. W. P. and C. PHILLIPS AND PEARCE exhibit, among other very beautiful examples of ceramic art, specially produced for them, and from the designs of Mr. Pearce, a charming CHANDELIER of porcelain, of which this engraving affords a satisfactory idea, except that

here the colours are absent. These are skilfully and harmoniously blended, so as to refresh the eye. It is made for this firm at the Worcester Works, and is one of their best considered and executed productions—very perfect in all its parts. It is not easy to connect lightness in



form and ornamentation with porcelain designed to hang in the centre of a room; in this case, however, a thorough triumph has been achieved.

favourite types are admirable in form, the decorations and classical subjects in relief being executed with a sharpness and artistic precision which invites, as it will bear, the closest scrutiny. In short, as revivals, both the producers and those who admire this special phase of Ceramic Art are to be congratulated; while in an educational sense the gain is very great, as the distribution of these objects,—so free from the meretricious colour, gilding, and the meaningless conceits which formerly characterised a considerable portion of modern productions in pottery and porcelain, cannot fail to have an elevating effect upon public taste.

The specimens in the black basalt body are also very good. We certainly miss the true bronze-black tone of some of the old basalt ware, so suggestive of the tone of a fine old Italian bronze—an effect which, to our mind, gave great value to busts and

roundels in high relief. This tone is reproduced in some measure in two of the roundels exhibited; these have much less of the greyish tone which prevails even in the best of the recent examples of the basalt. An excellent copy of the Portland vase in this ware, with white figures, is quite a success. The semi-transparent portions of the draperies, foliage, and other details, are evidence of the mastery over the material, which has resulted from the recent efforts in this direction.

Next to these reproductions, as works of Art, must be classed an important series of vases, comports, plateaux, &c., embellished with paintings by the free pencil of Mr. Lessore. The special power of this accomplished painter is admirably illustrated in the series now exhibited. From the largest and most important plaques and plateaux, placed in the British Fine Art Galleries as works of Art,

The FOUNDRY AT COALBROOKDALE has long been



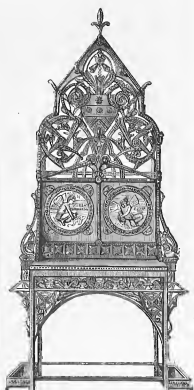
famous for issues of Art-objects in cast-iron, the establishment having received honours at all Exhibi-

tions since 1851 inclusive. By employing artists of ability, and artisans of skill, experience, and knowledge, it has advanced and maintained its

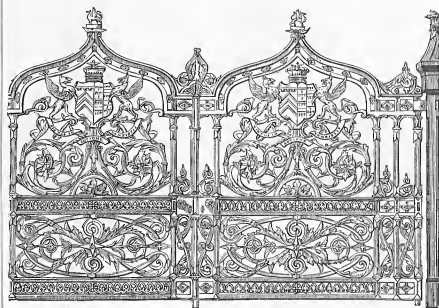


claims to the high position it occupies. We engrave two HAT and UMBRELLA HOLDERS, produced in great variety; a LECTERN of

original character, admirably modelled by Mr. E. BENNETT, sculptor; and part of a GATE, executed for the Earl of Caven, to



be erected at his mansion, Coombe Abbey, Warwickshire. It is in this class of Art that the supremacy of Coalbrookdale is



chiefly shown. The gates exhibited in 1851, and presented by the Company to the Nation, have

been long admired: they have recently been placed where they can be seen to advantage.

down to the smallest tray, a few inches in circumference, of which examples are also to be found arranged as they deserve to be with Fine Art proper, there is the same successful application of sound artistic and technical knowledge, and the same happy choice of subject. Slight and simply suggestive as some of these works are, destitute of the chromatic effects which are so usually associated with painting on porcelain or pottery, yet they are all that the educated eye can wish for, since they are complete in the best sense of completeness; the artist himself has succeeded in all he aimed at—his aims being higher in thought than in the mere material effects of colour and light and shadow. In many respects the slight and comparatively sketchy examples are preferable, artistically, and certainly as ceramic decorations, to the more highly elaborated works.

We could have wished that Messrs. Wedgwood's specimens of majolica partook more of the quality of colour, as shown in those paintings of Lessore. Generally well designed, and in forms admirably adapted for use, the modelling being also good, the colour is, for the most part, too much localised to be satisfactory in point of harmony. A few jugs and a tobacco-jar, together with a centrepiece by Carrier, having Bacchante and Fauns as supporters, are exceptions to this rule. The tobacco-jar is an appropriate memorial to Sir Walter Raleigh, and is a gem in its colouring. One or two of the jugs, decorated in relief, with the details of the flowering reed, are also exceptionally successful in general tone, and the combination of tints.

In the course of this essay we shall have more to say upon the important question—the treatment of majolica in broken and

From the numerous and

factured by Messrs. MINTON, HOLLINS

are of admirable "make" for all of the

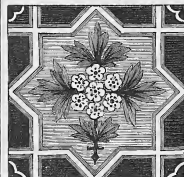
for fire-places, hearths, stoves—for a



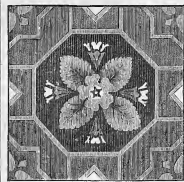
beautiful collection of ART-TILES exhibited and manu-



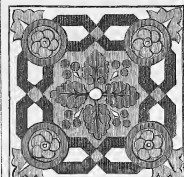
AND Co., of Stoke-upon-Trent, we



have selected the several that grace this



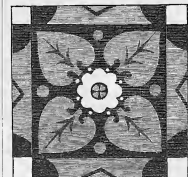
page. They are of great beauty, for



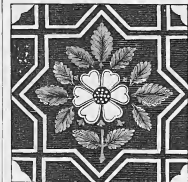
the most part original in design, the productions of accomplished artists, and



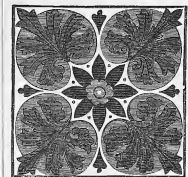
many purposes to which they are ap-



plied—not only in halls, in churches,



and in large and long passages, but as



decorations of dining-rooms, drawing-rooms, and all "home apartments,"



hundred uses, indeed, where elegance and comfort are objects of study.

unbroken tints, when discussing the results produced by other exhibitors.

In addition to the examples painted by M. Lessore, it is necessary to state that a series of plaques in Jasper-ware, blue and white and sage and white, are placed in the Fine Art Gallery as illustrations of the application of high-class sculpture and the purposes of industry. Here also is placed the Wedgwood "centre-piece," or rather pieces (which we shall describe when we engrave it), exhibited by Messrs. Phillips and Pearce, of New Bond Street, the design of Mr. Pearce, whose skill and taste in this direction are so well known to all who interest themselves in industrial Art, especially in its connection with the manufacture of high class glass. The effect is charming, as the light blue and white of the Wedgwood-ware details contrasts so agreeably with the flowers

and mirrors of the plateaux. As regards the execution, Messrs. Wedgwood have left nothing to be desired. The candelabra alone are notable examples of skill in treating such adjuncts to any similar design.

On the whole, it is a matter for sincere congratulation to see a house like that of Messrs. Josiah Wedgwood and Sons steadily reviving all the traditional power of the last century, not merely by reproductions, but in well-directed efforts in new fields of design. This is evidenced in the Lessore paintings and some of the specimens of majolica, as also in some very pretty objects, such as trays, basins, spill-holders, &c.; in which Oriental colouring is arrived at in a rather novel form. As tentative examples they are worthy of notice: those based on Siamese design being quaint and ingenious in arrangement and treatment.

Mr. WILLIAM WALKER is a famous cabinet manufacturer of London "city;" his contributions to the Exhibition are of an excellent order,



manifesting good taste and Art-know-

ledge in design, and great skill in workmanship. The production engraved on this page—a drawing-room CABINET of satin-wood—is designed, and also painted, by Mr. JOHN TURNER, the artist of the firm. The form is graceful, with some claim to originality,

and the parts are well put together.

Having adopted the principle of seniority in the consideration of the various British contributions, the Royal Worcester Porcelain Manufactory next claims attention.

The position taken by the productions of these Works in 1862, and the progress effected under the direction of the able managers, Mr. R. W. Binns, F.S.A., during the previous ten years, was such as to justify the friends of British Industrial Art in expecting a complete illustration of the capabilities of the Royal Worcester Porcelain Manufactory in the International Exhibition at Paris in 1867. Our surprise and regret were, therefore, so much the greater when we found that, for all practical purposes, so little had been done by this concern to sustain the honour of the "Faithful City" and English ceramic art on that occasion. In the present Exhibition, however, all this is more than compensated for by an effort which

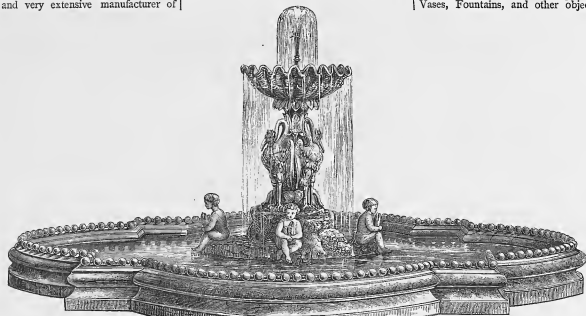
proves how thoroughly the reputation of Worcester is sustained by the productions of to-day, while the individuality of those productions is as well preserved and as marked as ever they were, to say the least. It is simply a change and an advance in style and true Art-treatment.

Paintings on porcelain, in the manner of the famous works in enamel of the Limoges artists of the fifteenth century, have been a speciality of Worcester for many years. Those exhibited on this occasion are the best works of the artist, the late Mr. Thomas Bott, to whose ability their success is to be attributed. His death is a loss that will not be easily replaced, since he brought large experience and a well-trained eye and hand to bear upon work which required all these in combination to ensure satisfactory results.

MR. JAMES FULHAM, of Brompton, an eminent and very extensive manufacturer of

WORKS IN TERRA-COTTA, exhibits in the Arcade

and Horticultural Gardens a great variety of Vases, Fountains, and other objects for the



garden and conservatory. But not these only; his productions include many for

balustrades, mouldings, &c. He has devoted much time, thought, and labour, to the introduction of novelties in his

(guaranteed to bear any amount of frost), have long been under his superintend-



the architect and the builder—window-dressings, columns, angle-groins, piers,



Art; and several of the pleasure-grounds, conservatories, feries, fish-ponds, and other attractions of palatial houses



ence; his experience and intelligence having been of great value to their owners.

Selecting the admirable series of designs by Macise, illustrative of the story of the Norman Conquest, several works of great beauty have been produced, in which the peculiar treatment required in the method of painting white enamel on a dark blue ground, has been perfectly wedded, so to speak, to the noble designs of the able Academician, of whose powers England will be proud by-and-by, in spite of apparent negligence now.

A large pair of vases, the form of which is admirably adapted to the purpose, are embellished with four subjects from the Norman Conquest. On the side of one vase is depicted Harold's oath of fidelity to William over the concealed relics of the saints; on the other side, the departure of William in his galley from Normandy. On one side of the other the subject selected is the coronation of Harold as King of England, with the Battle of

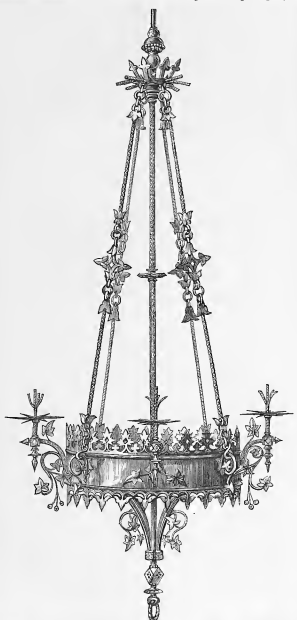
Hastings as the end of the story. In the upper part of each vase are medallions—William and Matilda, Harold and Edith.

Much reduced as these works are from the original designs, and even from the engravings published by the Art-Union of London, the spirit and expression are admirably preserved throughout. The touch of the artist is clear and intelligent, showing a full appreciation of the theme, and the most perfect mastery over method and material.

A smaller vase and plateau, with illustrations from the same series of designs, are very admirable; indeed, this may be said of all the works, in the manner in which the decorative effects have been confined to the purely white enamel in relief on the dark blue ground, with a judicious introduction of gold, dead and burnished, in the adjuncts and smaller details.

Mr. JOHN W. SINGER, of Frome, a well-known and highly esteemed manufacturer in brass and wrought-iron, principally for

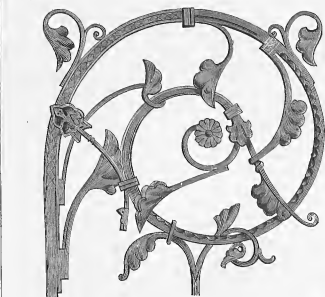
conveying no idea of the grace and beauty it derives from colours in enamel.



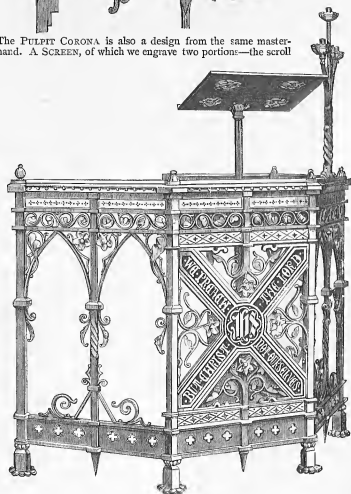
church uses, enables us to engrave some of his always admirable



works: the principal object is a PULPIT, of mingled brass and iron, designed, as well as made, by Mr. Singer. We give but the form,



The PULPIT CORONA is also a design from the same master-hand. A SCREEN, of which we engrave two portions—the scroll



and a long border—is admirably wrought. It is a great thing to find in a provincial town an artist-manufacturer of ability such as Mr. John W. Singer.

The introduction, however, of coloured works, as in the instance of the vases on which the subjects of the Sibyls are painted, we do not regard as so successful in result. The work is admirably done, but the effect is *bizarre* rather than tasteful and harmonious.

We may remark here that the vase presented by the ladies of Worcestershire to H.R.H. the Princess of Wales, on the occasion of her marriage in 1863, executed in the purer style of the first-invented examples—the principal decoration being a charming version of Thorvaldsen's 'Morning'—is exhibited in the Fine Arts Gallery, as a contribution from the Prince of Wales. So far this may be regarded as complimentary to the Royal Worcestershire Works, but, viewed from a critical stand-point, it is not equal as a work of Art to the vase and plateau quoted above.

In the ordinary productions of high-class porcelain the Worcester specimens are of the first order: well-considered and elegant forms, embellished with appropriate and admirably-executed decorations. Some of the flower-vases are very vigorously painted, while one or two *altchier* services, and some breakfast and tea cups, are characterised by extreme delicacy and finish. One square tray, decorated with a branch of heather and a wreath of roses, is a gem in execution and finish.

The varied examples of ivory-ware, celadon and ivory, and also the tinted and lustrated examples, all show progress of a novel kind. In statuettes Worcester keeps its ground, so far as design and modelling are concerned; but we are not enamoured of the polychromatic experiments. Some of the more vigorously-painted statuettes are good, alike in treatment and effect. Others look too

Mr. GEORGE JONES, of Stoke-upon-

jolice, a style that has been very "fashionable" of late years. His "exhibits" are, generally, of a "domestic" character, often very

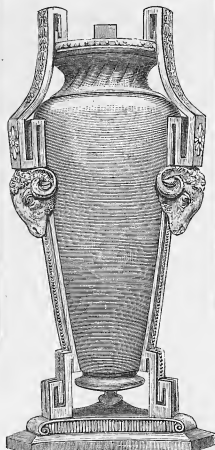
the most part, of a sound and good order, well mo-



Treat, contributes largely to the Exhibition.



His works are of the class known as "Ma-



graceful, and frequently good, examples of Art. Many of them are trifles for the boudoir or



the drawing-room table—pretty and pleasant FLOWER-HOLDERS, and so forth. His productions, however, are very varied, and, for



delled, carefully coloured, and displaying much taste



in treatment and harmonious arrangement of subject.

much like a compromise in tinting, and although individually harmonious, they contrast unfavourably with each other in the grouping.

The best example of coloured treatment is a majolica *jardinière*. The body is square, with a *naturaleque* treatment of the convolvulus, arranged and modelled with great taste. The colouring of the flower in harmony with the blue tone of the body is excellent, and affords a proof of what can be done in giving effect to decorations in relief, when the artist-workman understands his work, and the simple law of chromatics as applied to masses of colour, and to the details in direct contact with those masses.

We might have quoted more individual examples of well-directed judgment in the form and objects in relation to use or special

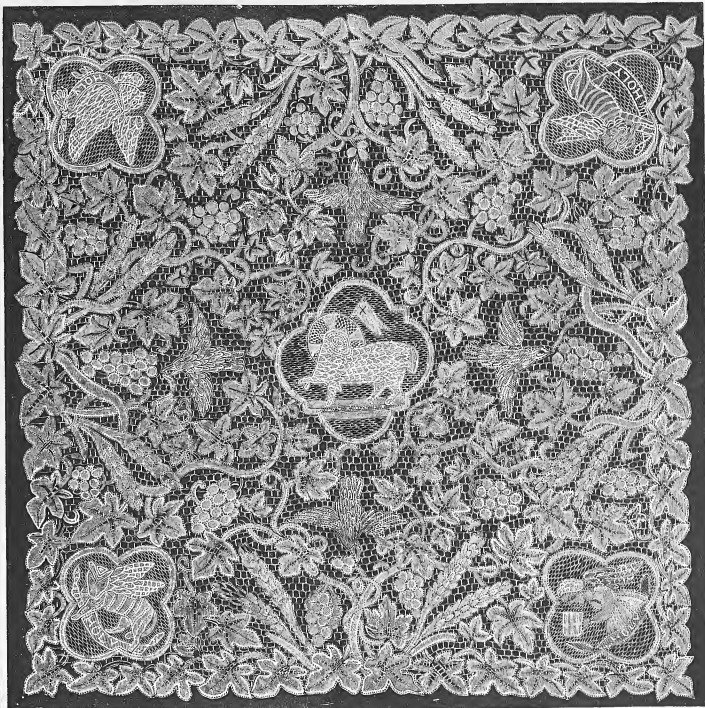
purposes of decoration, but it is sufficient for the record of the time to say, that the Royal Worcester Porcelain Works has proved by its contributions that its career during the last ten years has been one of successful and steady progress, in which the results are marked and unmistakable.

Of course, we are quite aware that under the supposed guiding genius of the market, and the misguided zeal of the dealer, concerns like this have to submit in many things to the dictation of those who only buy to sell. Happily, even these persons are to be taught, and the lessons will only be the more rapidly acquired if the public, out of the teachings of what is shown in such Exhibitions as this, learn not only what to ask for, but to demand that it shall be supplied: since it gets proof-positive that there is no lack

The CHALICE COVER, of which we give an engraving, is a finely-wrought example of Devonshire lace, contributed by Mrs. TREADWIN,

of Exeter, under whose immediate superintendence it has been designed and worked; and as a specimen of the fabric for which the

county is famous it has rarely been surpassed. The manufacture has been greatly promoted by the efforts of this lady, and to her exertions for



its advancement we may attribute much of its prosperity. The Chalice Cover may be thus described:—in the centre is the Lamb, with

nimbus and flag; in the corners are the symbols of the four evangelists; on each side, descending from the centre, is a dove. Mrs. Treadwin

claims to have treated these symbols "in an entirely new way,"—parts being represented by a process that may be termed "lace-embossing."

of power to supply it, when the will and sufficient intelligence exist on the part of the shopkeeper to do so.

In connection with the products of Worcester we may fitly consider those of the old-established manufactory at Coalport, Salop. Messrs. J. Rose & Co. exhibit in their own name a very interesting collection of vases. These are happily brought together in one glass case, and afford a fair means of comparison not only with similar works produced by this house, and exhibited on former occasions, but also with the works of other producers. The effect of the whole is such, that while taking exception to some of the details as being rather mechanical and traditional than artistic, especially in the treatment of some of the flowers, it is impossible not to feel that a high standard of excellence has been aimed at and achieved, and that the effects produced are essentially ceramic in

the best sense. The turquoise and *rose-du-harry* grounds are very pure, the gilding is of the highest character, and executed with great taste and skill in the minutest details. The landscape-painting is especially free and artistic, with a success in colouring which is exceptional in works of this class. Then, in addition to these admirable details, the style and forms of the objects are well chosen to carry out the predominant idea of the producer; evidently a bold rivalry of the best examples of a similar character produced by such establishments as Sèvres, Berlin, or Dresden. Such works as these would have been considered simply impossible in England twenty years ago.

To-day they take their place as the pleasing realities of a sound progression from the vulgarisms of the Bond-Street standard of taste of the period anterior to 1851.

This page is devoted to a Majolica EWER and PLATEAU, contributed by Messrs. GOODE. It is manufactured and "baked" by Messrs. MINTON, but made expressly for this firm: it holds a high

and so forth. The plateau contains symbols—Pastoral Poetry, Comedy, Satire,



place among the best productions of ceramic art contained in the Exhibition. The design is from the graceful and skilful pencil of Miss ELLEN MONTALBA, and the painting is entirely the work of



Mr. W. J. GOODE. The subject consists, mainly, of three figures which represent Epic, Tragic, and Lyric Poetry; the Cupids which surround the oval typify Heroism, Grief, Victory, Love, Despair,



&c. The engravings on the column are of the two figures which do not



appear in our print of the Ewer. Every part is elaborately and effectually filled.

The well-established reputation of Messrs. Copeland and Sons, of Stoke-upon-Trent and London, is always a guarantee that whatever they contribute to a gathering like the present International Exhibition will be worthy of consideration, and however much difference of opinion may be evoked as to the choice of subject and perfect appropriateness of design, yet that the work shall be well and thoroughly done, and the quality of the ware above all suspicion.

On the present occasion Messrs. Copeland have, to say the least, sustained their position as a whole; while, in some special points, they have shown such a marked advance, alike in choice of subjects and in the treatment of the objects selected, as to give an

earnest of future movement. As a proof of this we would especially note the specimens of a dessert-service—a series of plates. These have perforated borders in the manner of a Japanese fret, which at once suggest, without imitating, an Oriental detail. The centres are decorated in raised enamel, with admirably treated and charming representations of birds, flowers, fruit, and insects, coloured with oriental brilliancy, but harmoniously subdued in effect. In short, without being an imitation in any way of Oriental porcelain, we have here conveyed to us all the general effect of Eastern colour with a decidedly Western rendering of nature, in a form adapted to the special use of the objects decorated. As the selection of these special examples has led us to notice

The SHIELD engraved on this page was "the Doncaster Prize" of 1865. It is one of the many famous works of Messrs. HUNT AND ROSSITER. They are not large contributors to

the Exhibition, but show sufficient to uphold the high reputation they have established not only in England but throughout Europe; their renown is, indeed, closely associated with that

of the century—in Art that gives enormous value to the precious metals. The shield represents, in *alto-relievo*, the meeting at Doncaster, in 1339, of Henry of Bolingbroke on his return from



banishment, and the Earl of Northumberland, with his son Percy, the Earl of Westmoreland, and the Lords Willoughby, Ross, D'Arcy, and

Beaumont. The compartments in *bassi-relievi* illustrate the Greek, the Roman, and the modern races, and are divided by medallions, with

figures of the Genii, Victory, and Fame, holding shields, the whole surrounded by a framework of elaborate and refined *repoussé* ornament

the dessert-plates in the first instance, it may be as well to point out other plates which illustrate improvement in the embellishment of these important adjuncts to a well-furnished table.

As a rule, plates are either over decorated, or they present such instances of baldness in ornamentation as to suggest that it would have been better to have foregone all decoration aiming at more than a definition of the form. Most commonly, the plate seems to have been made for the purpose of carrying a certain amount of ornament, and not to have been in any way looked upon as an object for a particular use, requiring a treatment appropriate to that use. Now, in most of Messrs. Copeland's examples of this class of objects, this important point has been achieved in a very satisfactory manner.

Those already named are special illustrations of richness of

effect without going beyond the modesty of tasteful ceramic art; and, among a great variety, may be mentioned as peculiarly worthy of attention, examples of a series of dessert-plates having a broad border of light celadon green of exquisite tint, relieved with raised gold, and a light green ribbon edging—the centre being occupied by exquisitely-treated flowers. As specimens of refined work in porcelain, they leave nothing to be desired. Equally satisfactory are some plates painted with figure-subjects of a high character, in which the brilliancy and purity of the colour is enhanced by a pearly grey tone and a precision of touch in the handling of the subjects rarely found combined with so much delicacy and tenderness.

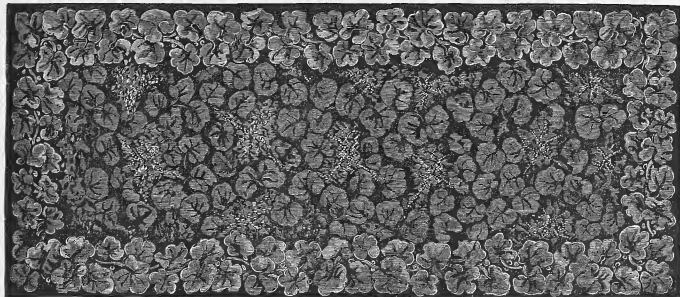
The cups and saucers, *à-la-tête* services, &c., of Messrs. Copeland, all partake, more or less, of the same general character.

M

Messrs. H. R. WILLIS & CO., eminent manufacturers of CARPETS and RUGS at Kidderminster and also at Coventry, contribute many

examples of their always admirable works. They are renowned for their "Three shute Wilton" carpets (the name is perpetuated,

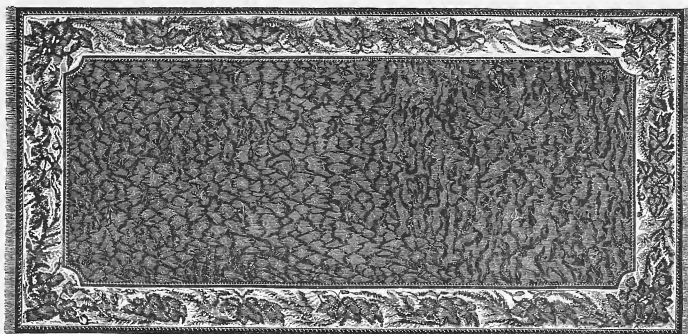
although the town in which it originated has ceased to be famous for productions of the class); and Messrs. Willis and Co. have so reduced the



cost of the fabric as to bring it within the reach of ordinary purchasers. We engrave on another

page examples of their carpets: this page contains two of their rugs: they are far better

in the originals than they are in the engravings, for we fail to give any idea of the brill-



liant dyes and the peculiarly soft and pleasant "feel" of the fabric. To represent fairly this order of produce is very difficult, so much de-

pends on matters *extra* the patterns. In all that ministers to comfort and elegance in the home-furnishing so essentially English, Messrs.

Willis excel. Their important productions have found their way wherever Art-manufacture of a high order—and for extensive use—is appreciated.

They are mostly elegant in form, and the decorations are well considered: the execution of the details being skilfully managed without being over-elaborated.

A pair of *axams* may be quoted as special examples of this quality. These are decorated with primroses and violets growing round the body of each *scabi*. The manipulation has been just carried to the point necessary to express all the artist intended, and to convey a perfect suggestion of the flowers in their growth. Here the work has stopped. Mechanism has not gone on until it has destroyed sentiment and artistic feeling,—by no means an uncommon result in porcelain-painting.

The general elegance of form which characterises Messrs. Copeland's vases is enhanced by satisfactory flower-painting as a decorative detail. It is satisfactory to see that the tendency

to rely upon good form in 'the first instance, and less upon gilding and painted decorations, is extending itself, and, indeed, may be said to be a general characteristic of English work of this class in the present Exhibition. In this respect, in spite of the very admirable flower-painting by Hutton, which gives it great artistic value, we could have wished the largest vase, showing great skill in manufacture, had been absent. The heavy gilt details in the form of handles, &c., simply imitate metal, and had better, for every purpose, have been produced in that material. So much ability and skill should not be thrown away in the imitation of one material in another, purely for the sake of overcoming a difficulty which, when overcome, does not satisfy the mind of any thoughtful person.

Most of the smaller objects are very successful in treatment;

The large CIRCULAR FOUNTAIN is a work in Terra-cotta, the manufacture of DOULTON AND CO., of the Lambeth Pottery. It was designed by Mr. JOHN SPARKES, the headmaster of the Lambeth School of Art, and modelled by Mr. GEORGE TINSWORTH, late a pupil of that school, but now artist to the estab-

lishment. It is but one of many admirable

works produced by the eminent firm; some are fine specimens of Art, others are utilities, chiefly for the architect; but all are marked by great excellence of design and finish, and are guaranteed to bear any extremities of frost—a necessary advantage, for a number of their issues are for out-door positions—for gardens,



lawn, pleasure-grounds, and so forth. The work we engrave is as excellent an example of the art as has yet been produced in this country.

nothing can be more so in colour than several jewelled vases and bottles. In colour they rival oriental richness of effect, the harmonious contrast between the turquoise ground of the necks and bases of the bottles, with the jewelled details, being very complete. The handles, however, ought to have had some consideration from a common-sense stand-point. Petrified ropes are not satisfactory handles, even in common ware; but when introduced as adjuncts of works like these, they become positively annoying.

For novelty, we must notice as an effort in the right direction, some vases, of quaint but elegant form, painted in a manner which brings to mind a style of ceramic decoration of a very similar character which we have seen on Neapolitan ware, made about 1800. It is suggestive of the Pompeian style without the

excess of colour. Groups of classical figures treated on *silhouette*, on white grounds, with *patere*, frets, &c., in gold and secondary tints; small groups of vases, &c., being introduced as decorative details, as in Pompeian wall-pictures. The pure tone of these examples gives a great charm to them, as they look fresh and brilliant by the side of the more highly-coloured specimens. Some plates and a tray for a *déjeuner service*, decorated in the same manner, are very creditable specimens of porcelain.

Messrs. Copeland's reputation as producers of high class works in Parian and statuary porcelain is admirably sustained by the specimens exhibited, which all show great discrimination in choice of subject and artistic treatment of the material. A novel contrivance, by Mr. F. Battam, for a flower-stand and Parian figure combined—the latter being changeable or removable at pleasure,

M. SNYERS-RANG, of Brussels, is the most



extensive and the best of the many manufac-



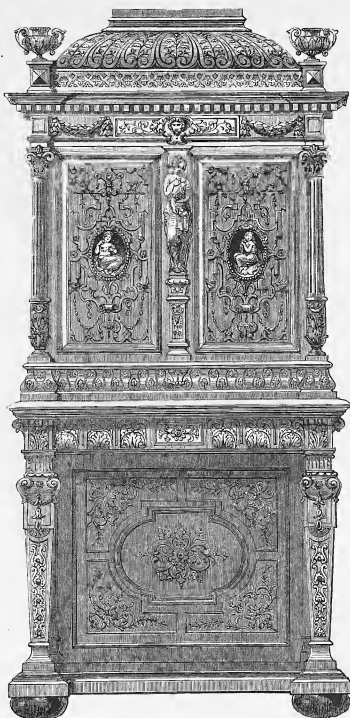
turers of furniture—*simples et riches*—of Bel-



gium, and holds high rank among the leading

ebenistes of the Continent. We engrave of his works two CHAIRS, a SCREEN, and a CABINET. The cabinet is a production of great merit: in

design an example of true Art, and admirably carved, of oak. It is in that "medieval style" which is popular not only in England but in all



countries: yet is by no means a copy: the artist has taken his "manner" from sound authorities, but the treatment is his own. The emi-

nent firm is represented in London by Messrs. Bontor and Collins, Oxford Street, who are themselves upholsters of high and deserved repute.

having a trellis-work for creeping plants running over the figure and forming an arcade, also removable—is an elegant, and will be a popular adjunct to the drawing-room embellishments, as it comes within the reach of persons of moderate means.

As regards the character of the earthenware for more ordinary use, contributed by Messrs. Copeland, it will be quite sufficient to say here, that it is of the usual excellence in make, with a decided improvement in the general character of the decorations in transfer-work, both in single colour, and painted, or tinted.

We now take up the very varied, and certainly very excellent, display of Messrs. Minton & Co., of Stoke-upon-Trent; premising that the firm originally known as that over which the late Mr. Herbert Minton presided for so many years, and with such impor-

tant results, not only to himself, but to others, is now divided into two concerns, one known under the above title, and the other as Minton, Hollins, & Co. The latter house, however, confines its productions to floor and wall tiles of various kinds, and to porcelain mosaics, and mosaic *tesserae*.

As our present business is with the porcelain, and high-class pottery, we must notice the tiles of Messrs. Minton, Hollins & Co., with other works of that class.

It is impossible to over-rate the excellence and practically suggestive character of the remarkable collection of examples contributed by Messrs. Minton & Co. The maiolica alone is of such artistic quality, in spite of certain drawbacks in colour, as to stamp the production as one far above the average. Happily, there are no works of such an exceptional size as to put them out of the

Messrs. ELKINGTON are not extensive com-

ment. We engrave two FLOWER-STANDS of glass

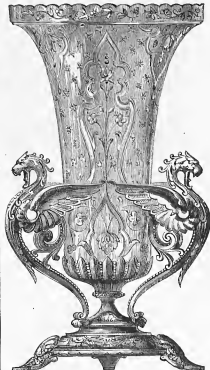
of iron, with silver and copper enrichments,



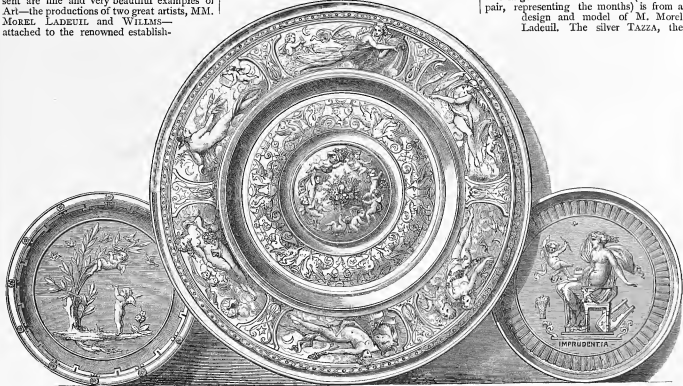
tributors to the Exhibition; what they have sent are fine and very beautiful examples of Art—the productions of two great artists, MM. MOREL LADEUIL and WILLMS—attached to the renowned establish-



and metal, both designed by M. Willms. The TAZZA



is exhibited as a new decorative process. The large ROSE-WATER DISH (one of a pair, representing the months) is from a design and model of M. Morel Ladeuil. The silver TAZZA, the



subject "Prudentia," is modelled by A. RIVET; the VASE, associated with it, is by the same artist—the figures representing Music and Poetry.

ordinary market for first-class objects suited to the conservatory or garden.

The two largest examples are a fountain for a conservatory, and a wine-cooler, both admirably designed and modelled. The wine-cooler is supported at each end by standing *amorini*. One is crowned with wheat and poppies, and the other with the vine. The effect of the whole is artistic, in spite of a little too much localisation of tint. The fountain is equally good, and equally open to the same objection. The masks of Fauns, the *amorini*, and the vine running round the periphery of the basin, form an agreeable composition.

In connection with the maiolica, the incised, or Sgraffito-ware may be noticed as a speciality of Messrs. Minton's current pro-

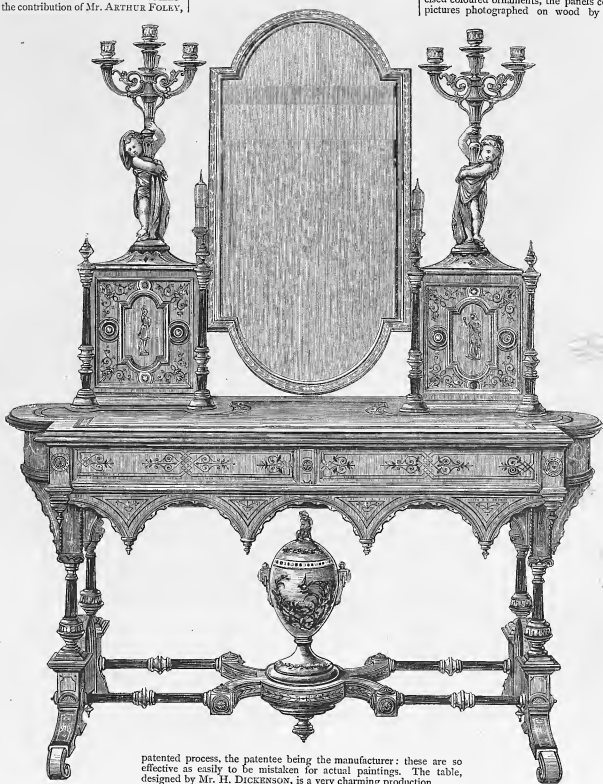
ductions. The able designs of Mr. Alfred Stevens, the sculptor, have been realised in a manner so perfect as to leave nothing to be desired. All the forms and details are wrought out with a skill worthy of the period of the *cinque cento*, and the colouring is superb in its rich deep tones. Thoroughly well considered in all the minutiae of the decoration, those productions certainly stand alone as works of ceramic art.

The revival, or imitation, when not carried too far, of any of the historic styles of pottery, is always to be commended; inasmuch as it brings modern methods and skill face to face with the past. The examples in the manner of the famous so-called Henri Deux ware, which Messrs. Minton have produced from time to time of late years, are well illustrated by the specimens exhibited. A pair

We engrave on this page one of the most meritorious works in the Exhibition—a TOILET-TABLE, the contribution of Mr. ARTHUR POLAY,

of Salisbury; it is of American birch and ebony,

with circular inlays of various woods, and incised coloured ornaments, the panels containing pictures photographed on wood by a newly



patented process, the patentee being the manufacturer: these are so effective as easily to be mistaken for actual paintings. The table, designed by Mr. H. DICKINSON, is a very charming production.

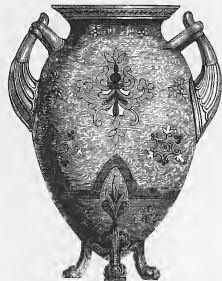
of candlesticks, a tazza, a ewer, and a biberon, are all generic types of the ware imitated; the details of inlaid-coloured clays being skilfully and most artistically managed in the whole series. The cost of these examples will always limit their production, and render them exceptional enough for the collector of the rich and rare originals, no longer, however, associated with Henry II. and Diana of Poitiers, as it is quite clear that the myth which gave this ware its name is no longer tenable. Still, from its artistic excellence and peculiarity in production, together with the rarity of known examples, some fifty-three or fifty-five only, it will ever hold its position as an important link in the chain of historic ceramic art.

In spite of the great excellence in colour, glaze, and decorative effect of the specimens exhibited, we are not prepared to glorify

the policy, viewed from an æsthetic stand-point, of reproducing so many Japanese and Chinese forms. Even with the very successful variations of colour under which they appear, one feels that the skill and power evidenced in their reproduction might have been turned to better account. Of course, we are aware that fashion is omnipotent in these things as in dress, &c. and when once the dealer has taken his idea from some fashionable collector of pottery, or has hit upon some eccentric whim which he thinks will pay, or has made up his mind that it *shall* pay, the manufacturer, the artist, and those whose taste leads them to avoid eccentricity, are powerless to prevent the whim running its course.

Happily, in these Oriental reproductions, imitations, or quasi-revivals of Oriental design, there is nothing to object to on the ground of extravagance, in form or colour. All are, without excep-

M. JULES HOUÏRY is a prominent decorator of



porcelain in Paris, and his works attract deserved



attention in the International Exhibition. His



brother, M. CHARLES HOUÏRY, is the artist to whose

skill and talent much of the supremacy of the establishment is due. Three brothers, MM.

Jules, Charles, and Emile, Houry, are respectively the artist, manufacturer, and merchant



of the eminent firm. Their *spécimens* are the cabinets, flower-stands, and so forth. They application of Faience to furniture—tables, are well known as graceful and agreeable



additions to our English drawing-rooms, and "nothings" often become valuable aids to taste and important teachers of true Art.



Art. It is this power of associating elegances with utilities that gives so much power to the fabricants of France—a system far too much neglected in England. By such means mere

tion, alike excellent; and some specimens are exceedingly interesting, as showing how thoroughly the western potters of the present day can compete with the best productions in the Oriental ware of the past. In some of these Oriental forms, especially some square caskets, the colouring employed is of the highest taste. Celadon, white and gold, white and blue with gold lines, simple white and celadon, and a light blue glaze, supplemented in the details with a dark blue glaze of rich tint, all present effects of a most charming character.

In the more original specimens, especially of vases, there is a series with rich turquoise grounds, having raised enamel flowers, insects, &c., painted in a vigorous manner; which in combination with highly satisfactory forms, produce rich and excellent effects. A cylindrical vase, mounted in the Oriental manner upon a stand,

with this rich turquoise ground, having birds and apple-blossoms painted on coloured enamel, and in high relief, is probably the finest piece of ceramic colouring in the Exhibition.

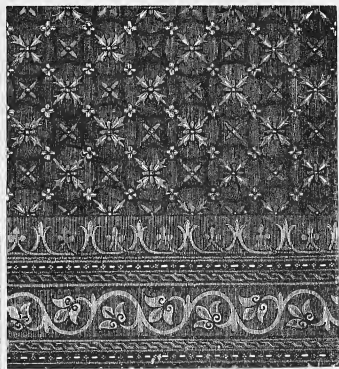
Messrs. Minton exhibit some admirably painted vases, of the more ordinary porcelain types, wherein the general forms and decorations fully sustain the well-earned reputation of the producers, but which it would be useless to individualise.

In plates, cups, and saucers, are examples which could not be readily surpassed. All are well considered in the treatment of the decorations, which are rarely overdone. One series of plates may be mentioned as exceptional examples of purity of colour.

The examples of *faïence sur faïence* are generally very bold and effective; but they are certainly wanting in that delicate gradation in the shadows which characterise the very best examples of our

We engrave on this page three examples of the CARPETS of Messrs. JOHN BINTON & Co., of Kidderminster,—the largest private firm of

and Axminster fabrics; and the excellence of their productions, both in design and workmanship, has been acknowledged at all the principal



carpet-manufacturers in the Kingdom. Their manufacture extends from the raw wool to the finished goods, which comprise the Brussels, Wilton,

Exhibitions which have been held: prize and juror's medals were awarded to them for their carpets in London in 1851 and 1862; in



Dublin in 1865; and the Gold Medal at the Paris Exhibition in 1867. We select from their "exhibits" two specimens of the "Wilton," and

one of the "Axminster;" the Axminster being designed for an English dining-room, where the warmer tints are the most commonly employed.

neighbours the French. There is a certain hardness and coarseness in several of the specimens exhibited, which, in spite of the great skill shown in their execution, constitutes a drawback which cannot be overlooked; especially as it is of importance to encourage so artistic and legitimate a method of decoration, and one which we shall be glad to see our English potters taking up earnestly; not so much by the employment of foreign workmen, as by seeking to utilise the artistic power around them among the best class of students from our Schools of Art; since in this method we have the skill of the painter and the modeller combined, if the result is to be really artistic.

We have reserved Messrs. Minton's most distinguished and successful novelty until last,—the combination of porcelain and metal-work in the production of vases in the Moresque style.

Here we have a most elegant result produced by a legitimate combination of materials. The forms of the vases are so designed that the damascened metal alternates with the porcelain portions; these latter being so treated in gold and colour as to produce an homogeneous effect of the most tasteful character.

Of course, Messrs. Minton exhibit largely in decorative tiles, especially wall-tiles. It will be sufficient here to say that they are calculated in every instance to extend the great and well-earned reputation of the house in this speciality. One series, of Persian design, is the perfection of wall-decoration of its class.

Having mentioned the tiles of Messrs. Minton & Co., it may be as well to notice at once the exhibits of tiles, alike for walls and pavements.

When we reflect, that prior to the great Exhibition of 1851, the

Messrs. WEDGWOOD AND SONS, of "Etruria" (honoured be the names of

original in design and of very considerable merit in execution; the chief is a EWER of major

this page; the chief is a EWER of major



the family and of the place) are extensive and very valuable contributors to the



Exhibition; their principal productions are of the class known as "Jasper,"



and many of them are copies (some with marked alterations) from the glorious models of the great Josiah. Others are



tion, a large proportion of them being painted by a true



artist—M. LESSORE. We have selected a few to fill forth, and a very charming *à-la-tile* tea-set.



lica. The other objects are ordinary produc-



tions of the firm—vases, flower-pots, and so



important industry, which on this occasion takes so prominent a position among ceramic products, had practically no existence, except in the costly and exceptional experiments of the late Herbert Minton, and the designs of A. Welby Pugin, it is not too much to say that the skill and enterprise of Mr. Minton has produced a result which few could have anticipated; and it is not a little remarkable, that, in the special direction in which Mr. Minton moved, there is scarcely to be found, among the varied designs and treatment of encaustic floor and wall tiles, a bad or unsuitable design; although, of necessity, many designers and manufacturers have been engaged in the work produced. This is a triumphant evidence of the value of good example; but above all, of a sound, well-understood principle to begin with. You have a

wall to decorate with tiles in constant repetition? Good! Let it be the decoration of a smooth vertical plane, a flat boundary to a given space. You have a floor to decorate? Let us have common-sense, and remember that the floor is a horizontal plane to be walked upon, and the repeated pattern, from the simple tessellated red and white, to the most elaborate *tesseerie*, is under the governance of a condition which, if attended to, must keep the designer in the right direction, whatever his invention in form or colour may be.

Messrs. Minton, Hollins & Co., of Stoke-upon-Trent and London, thoroughly illustrate the extent to which the special production of high-class tiles is now carried on by them, as the successors in this section of industry of the late Mr. Herbert Min-

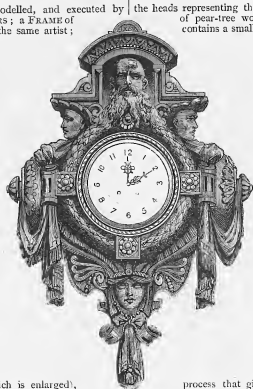
We give examples of the admirable works of



Messrs. TROLLOPE AND SONS, the renowned up-

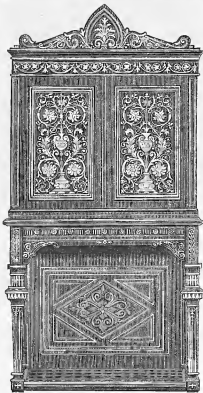
oak, designed, modelled, and executed by Mr. MARK ROGERS; a FRAME of walnut wood, by the same artist;

the heads representing the four Seasons are of pear-tree wood. The column contains a small CABINET (one of

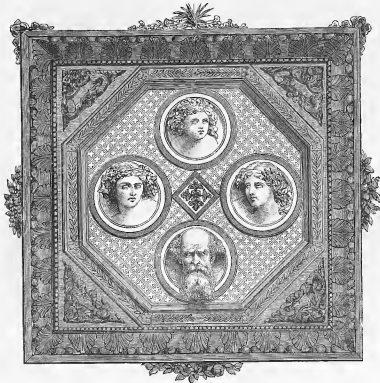


the panels of which is enlarged, executed in Messrs. Trollope's new process, termed "Xylotechnography,"—a

process that gives it all the effect of combined ebony and ivory. This work is one of many shown by the firm, de-



lso's:ers and decorators: a CLOCK CASE of carved



coated by their novel process; it is designed by Mr. BROPHY, and executed by Mr. G. CLAUSEN, both artists of the establishment, and both gold medalists of South Kensington.

ton. The examples are, unfortunately for the producers, much scattered, but they comprise specimens of all kinds of embossed, inlaid, and encaustic tiles. The colour is generally well selected and harmonious, and, in the glazed examples, the brilliancy and richness of the vitreous surface are perfect. Some of the bordering tiles, suitable for flower-stands and long boxes, are decorated with admirable treatments of flowers and plants in repeats of conventional arrangement, at once architectural without stiffness, and artistic without being an inappropriate imitation of nature. There can be no doubt, however, that this class of keramic productions is seen to great disadvantage in an exhibition like this, the very nature of which necessitates the division

of the various designs into sections, but wholly unsuited to give the true result when seen in connection with the buildings they are designed to decorate.

Of the porcelain mosaic examples and the mosaic *terreux* manufactured by Messrs. Minton, Hollins & Co., we can only say that, in variety of tint, perfection of colour, and thorough adaptation to the purposes for which they are designed, they cannot be readily equalled, certainly not surpassed. Of course, they have not at first sight that brilliant look which comes of vitreous or glass mosaic, but in the solid quality of purity of tint and general tone, they are to our minds unrivalled. In one or two examples glazed and unglazed *terreux* have been used with great

From the many admirable and valuable contribu-

combination unknown in England. He has established much repute in this country as well as in Paris, and is highly estimated by

all who appreciate Fine Art: at the Exhibition of 1867 he obtained a gold medal, and occupied a first place among the exhibitors



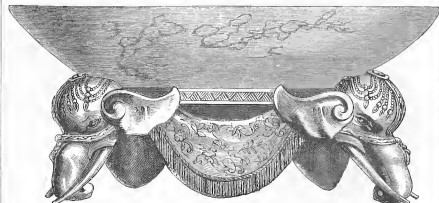
tions of M. EMILE PHILIPPE, we select the four that adorn this page. The artist is also the manufacturer,



as an artist of taste, knowledge, and judgment. He maintains his reputation in 1871: the jewels and plate he exhibits are of the best order. The objects we select are mounted



and, we believe, the artisan and the merchant—a



rock crystals, the crystals being sometimes cut. One is in the style of Louis Quatorze; the others in the Chinese and Persian styles;

the silver and gold being variously coloured, and judiciously harmonised or contrasted. They are pure examples of Art.

effect. The contrast in tone thus obtained between the dead or unglazed surface, and the bright tint brought out by the glaze, is very satisfactory.

We could have wished the series of tiles decorated with transfers, in colours, of subjects of a similar character to the old Dutch tiles had not been exhibited. They are unfortunate even to eccentricity, and it would be a misfortune for any family of young children to have to look at them from day to day, imperceptibly imbibing their notions of colour from examples which cannot fail to pervert the vision in a manner by no means pleasant to reflect upon.

An essay might be written on the question raised by this simple illustration of the harm which is done to the Arts, pictorial and industrial, by the carelessness so commonly shown in the sur-

roundings of young children in this matter of articles of pottery and porcelain alone. For ourselves, we have still vivid recollections of a prettily-decorated tea-service, in which a treatment of the corn-flower played an important part; to say nothing of some precious Wedgwood cameos, cracked and lacerated withal, which were more than an Art-gallery to our childhood. These, in contrast with some hideous Dutch tiles, the horror of the same period of our existence, prompt the denunciation at all fitting opportunities of the eccentric abominations which are thought good enough for the use of children.

Yet these children are to grow up and become the men and women purchasers of a future period. Can it be wondered at, then, that the more sensitive of the two sexes so often display the effects of their early surroundings by the selection of vulgarly-

Messrs. GRINSELL AND BOURNE, of Bir-



mingham, hold high rank among the best

are original, others are copies from classic models, and others



are from esteemed examples of Continental Art. We give six

and graceful designs, and excellence of workmanship; our space



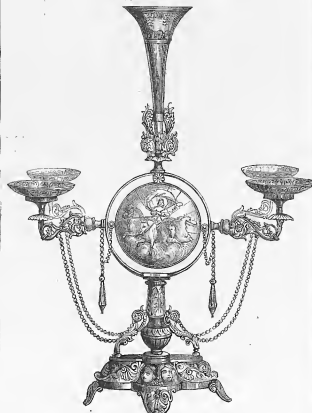
does not permit us to supply details. The few engravings we



electro-platers of England. Most of their works



specimens of their works, merely to show their varied character. They are renowned for good



give will convey an idea of the character of these productions.

coloured and gilt objects for the adornment, or rather disfigurement, of their houses; and show an eccentricity of colour in the adornment of their persons which can only be accounted for by a hideous perversion of their perceptions of colour;—ringing of the changes, ding dong bell, upon the brightest red, blue, and yellow they can obtain; to say nothing of blotchy fabrics and pretentious jewellery.

In further illustration of the admirable character of the wall tiles contributed to this Exhibition, those of Messrs. Maw & Co., Benthall Works, Brosley, must be mentioned. The coloured architectural decorations of this firm are of an excellence in design and general treatment which a few years back it would have been hopeless to have expected from any producer of pottery in Eng-

land. The series of embossed wall tiles, with white "slip" surfaces giving value to the colour, is remarkable for excellence of general tone and richness of effect. This arises in the first instance from carefully-selected tints of good colour in themselves, and rendered still more effective by judicious contrast. Thus the tints are in broken, and not in the solid and somewhat harsh, masses of which we complain in those examples of maiolica we have already quoted. These broken tints combine like the judiciously-broken touches of colour in a good picture: mechanical harshness and localised tints are avoided, and the whole unite to produce harmony of tone in the mass. This, it must be remembered, is a very different thing to the careless, broken, and "streaky" effect we occasionally see in some examples of

The TABLE-TOP of exquisite marqueterie is the property of his Grace the Duke of Northumberland, for whom it was designed by Mr. C. P.

SLOCOMBE, of the Government School of Art at South Kensington; the commission was given on the express understanding that the design

should be approved by Daniel Maclise, and it received that artist's "high commendation." The inlay was intrusted to, and mainly executed



by Mr. HENRY BLAKE, who unfortunately died before its completion, and it was finished by Mr. VERT. The subject of the composition is the Five Senses. Both in design and execu-

tion it may be pronounced the most perfect object of its class that has been produced in England; indeed, altogether, perhaps, it is surpassed by any modern work. The artist

holds a prominent position; South Kensington supplies ample evidence of his great ability. This is an effort of genius of a high order, and is justly entitled to the admiration it excites.

modern foreign imitations of Palissy ware, in which the colour combines rather by accident than by Art.

Messrs. Maw's collection of small flower-vases, &c., the forms of which are generally well selected and elegant, are also excellent specimens of colour and glaze. The tones of some of these simple but effective articles are all that could be desired, and are preferable, as the decorative adjuncts of the drawing-room, to more ambitious but less suitable repositories of the floral wealth of the garden or conservatory. Nor should a series of specimens of incised or Sgraffito ware, placed in the same glass-case with Messrs. Minton's admirable examples already named, be overlooked, since they lose nothing in colour by contrast with their more highly-finished rivals. On the contrary, the bold, if somewhat rude, treatment gives them a charm which more than com-

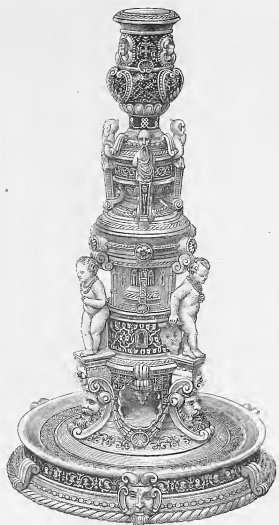
pensates for an apparent lack in finish. The design, the thought, the full intention is carried out, and that is enough. We only wish that this was more frequently achieved in the more ambitious articles.

The tiles of Mr. R. Minton Taylor, of Fenton, Stoke-upon-Trent, fully come up to the best examples of encaustic wall and pavement tiles. The designs are well adapted to the purposes for which the tiles are manufactured; and, except that we observe a tendency to the exaggerated use of a very brilliant and solid yellow or amber tint which strikes the eye at times rather harshly, the colouring of Mr. Minton Taylor's tiles is undoubtedly good. In every other quality they are unexceptionable specimens of sound manufacture.

The Architectural Pottery Company, St. Martin's Lane, London,

We engrave another selection from the admirable works of MINTON & CO., of Stoke-upon-Trent; three of them (the three first on the page) are imitations of the ware known as "Henri

olden time. These imitations are specially produced by Messrs. Minton. The



DEUX"—a CANDLESTICK, inlaid with coloured clays; a SALT-CELLAR, also of coloured clays; and a VASE, composed of coloured clays, mounted in damaskeen metal-work, by ZOLUAGA,



of Madrid. The style is original, and cannot fail to command attention: Signor Zoluaga has justly obtained renown as the only reproducer of the damaskeen work made by the Saracens in the



fourth engraving is of a large JARDINIÈRE in Graffio, or, as it is sometimes called, Perugia ware. One clay is laid upon another, and the pattern engraved



with a tool, until it is "shown up" by the different colours of the lower strata.

and Poole, Dorset, where the works are carried on, exhibits a series of excellent examples of tessellated pavements. The designs are good, and in great variety. Following the lead set so emphatically by the early producers of those important architectural details, some of the mosaic effects are most excellent, being very distinct in character. The whole series of contributions by this house is of a thoroughly good vitreous quality, which promises well for durability and strength.

In connection with this important question of vitreous and ceramic adjuncts to architectural decorations, it may be well to notice at once the very remarkable series of contributions of painted wall-tiles, and kindred productions by Messrs. W. B. Simpson and Sons, West Strand, London.

As an illustration of the value of seeing these decorative details

in situ, the section of a staircase, with wall decorations in connection therewith, may be quoted. In this example we have a complete arrangement placed before us, and the relation of each portion and detail to the whole work is seen at a glance. The treatment of this staircase, and the wall, which practically forms the background, is very satisfactory. The general effect is lively and harmonious, and the minuter details are admirably designed and painted. No portion is over-wrought, nor is any work thrown away, yet there is a look of completeness which satisfies the eye. The "subject" panels of the wall-tiles are incidents in rural life, pleasant to look at, and appropriately selected. The balustrade and hand-rail are admirable in design and modelling, while as specimens of pottery of its class, nothing can be more thoroughly sound in execution and glaze.

Messrs. HUNT and ROSKILL, the renowned jewellers and goldsmiths, exhibit a case of

the most precious of the metals—"refined gold,"

simple yet effective: the objects are original



jewellery, the value of which consists in the



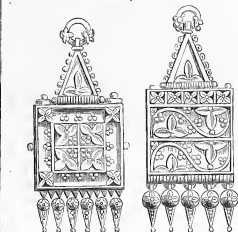
depending almost solely upon this feature for attrac-



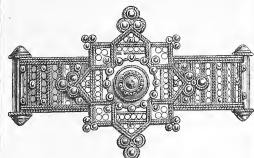
in the best sense of the term, although no



pure and very beautiful application of Art to



tion; few or none of them being made costly by



gems. The forms are graceful, and the ornamentation is



doubt the artists obtained suggestions from



the great designers and modellers of long ago times. As will be seen, the objects comprise nearly all the varieties, BRACELETS, LOCKETS,

EAR-RINGS, CROSSES, NECKLACES, &c. &c. Some are based on Byzantine models, others on Gothic, others on relics of ancient Scandinavia. The ornamentation

consists of geometrical forms and conventional arrangements of leaves and flowers. Such works as these should be the "fashion."

Messrs. Simpson illustrate the application of painted tiles, as also mosaics, in a variety of forms. Some of the figure-subjects are quaintly designed, and very rich in colour; indeed, the same may be said of many of the ornamental and floral specimens. All are of superior finish, tone, and surface-glaze. The application of painted tiles to chimney-pieces is effectively shown in four examples, in which the tiles are mounted in appropriately designed chimney-pieces of wood or marble. The results in three of these are very satisfactory; but the fourth, which is intended, as we suppose, to suggest the cool depths of an aquarium, or to illustrate life in the artistic effects to be discovered in the depths of a fishpond, is more eccentric than beautiful of pleasant to look upon. The frantic fish in the central roundel of the frieze is only equalled in absurdity by the fish in a fainting fit at the base of one of the

sides. The ducks may well look astonished, and be in a hurry to get away, although one of them has a strong expression of contempt in his eye and movement for the foreboded creation of the roundel.

Now we hold that the fireside is the household shrine in this England of ours, and protest against all decorations which do not suggest repose and pleasant associations in connection with it. The charming subjects with which two plates are decorated, placed over another chimney-piece, of swallows sporting against the sky, and an open floral background, or the dead game, and fish of five quatre-foils tiles placed with them, suggest subjects which will always be looked upon with pleasure, and even instruction.

A roundel of tiles, "Spring," placed above the eccentric chimney-piece, is a bold and vigorously-executed example of

CUPS AND SAUCERS are the needs of every



household in all parts of the civilised world;



they are especially so in England. All our



manufacturers produce them; but in one case at



the Exhibition there is a collection of these

objects only: they are the productions of Mr.



THOMAS BARLOW, of Longton, and manifest much taste and artistic skill, being highly credit-



able to the manufacturer and the artists in his employ: the designs, both shapes and decor-



tions, are by Mr. H. J. KANE, and the whole of the flower painting is by Mr. THOMAS SIMP-



SON. The subjects are by no means exclusively floral; they are frequently arabesque, sometimes

have heraldic devices, and often are ornamented



with raised gold. The DESSERT PLATES (of



which we give four specimens) are principally of



one pattern—an agreeable novelty—the centres



being varied; they are excellent Art-productions.

original ornament; while a considerable number of illustrations of the mosaics with which Messrs. Simpson illustrate their productions in this direction, are proofs that rapid progress is being made in this country in the manufacture of *terreware* suited to every exigency of mosaic decoration; and it is pleasant to see the reputation of an old-established house so thoroughly sustained on an occasion like the present.

Dismissing tiles and mosaics we return to the consideration of the contributions in porcelain and earthenware; and proceed to complete our estimate of the exhibits from the Staffordshire Potteries.

The name of Adams is so much associated with the productions

of jasper-ware by Josiah Wedgwood, as to give an interest to the examples of this class contributed by Messrs. John Adams & Co., of Hanley. Unhappily, we cannot think the *four de force*, in the shape of two very large scent-vases in blue and white jasper, together with a pedestal, as artistically satisfactory. As specimens of skill in pottery, and mastery of material in finish, &c., they are very exceptional; but when we turn to the elegant cheese-stand and cover, a cold-water jug, and other smaller examples in light blue jasper and white, it is only to regret that more had not been done in this direction. The specimens of maiolica exhibited by Messrs. Adams are too cold in colour to be effective in this style of ceramic production, nor can we say much in favour of the general tone of the

The engravings on this page are from works exhibited by M. P. J. BROCARD, of Paris.

Eastern prevailing in the greater number of the examples. The enamelling is of many colours,

but they are composed or contrasted with much harmony. The productions are those of an



They are of GLASS ENAMELLED. It is difficult to convey an idea of their exceeding grace and



esteemed artist, well acquainted with the materials used, and of their capabilities for the pur-

poses to which they are applied. The care of M. Brocard attracted very general attention in



beauty: the forms are varied, but their merit consists in the ornamentation to which they have been subjected: that is of several styles—the



the court allotted to France at the Exhibition; The process by which so much of beauty is attained is, of course, a secret of the inventor.

maïolica contributed by Mr. George Jones, of Stoke-upon-Trent; although there are some admirably designed and modelled examples to be found in his display. Notably, the biscuit-boxes are elegant, being prettily tinted with delicate colour. In some of the examples the use of a vivid dark blue upsets the scale and makes the other tints look weak by comparison. In short, the richness which gives value to this kind of ware, and the broken tints already so emphatically insisted upon, are not here. The ultra-imitation of nature, too, skilfully managed as it certainly is in some instances, is not a thing to be carried too far. The true decorative artist uses and adapts nature by a species of reconstruction, following the theme which nature suggests, but remodelling it to the purpose he has in view,—the use to which the object he is designing or modelling has to be put; and thus,

while the idea is taken from a natural form, that form is not so much followed as adapted to the new material in which it is to appear, and the use to which the object, wherein nature's suggestion is embodied, is to be put when manufactured.

In addition to the examples of maïolica, or imitation Palissy ware, Mr. Jones exhibits some excellent specimens of earthenware in the form of ewers and basins for toilet-purposes, and also of dinner-services, the decorations of which are generally tasteful, and well executed.

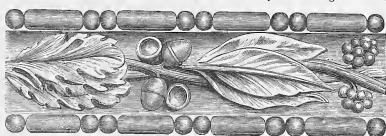
An admirably-decorated series of porcelain cups and saucers, of excellent form and make, are contributed by Mr. Thomas Barlow, of Longton; and also a collection of plates, together with some dessert centre-pieces of good design, tastefully coloured. Of the cups and saucers, apart from the fact that they are a little over-

Messrs. MAW, of Brosely, have long established a very high reputation as manufacturers of Tiles, for all purposes to which they can be applied. Their tiles are, indeed, so well and

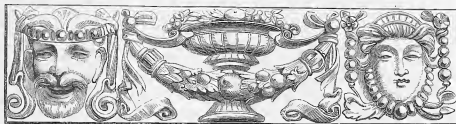


largely known, that any description would be superfluous; we engrave three of them. They have recently produced objects of a more ambitious character—works in Majolica or in plain

clays, for interior decorations, and especially for the conservatory. These are graceful as composi-



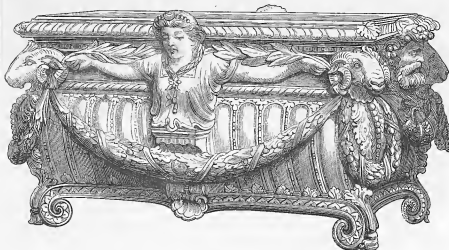
tion, and of perfect admirably modelled, so as to compete with the best productions of their



class. We engrave two examples of the many they exhibit; they are both good; the Jard.



nire especially. With the great capabilities of the establishment, its staff of experienced



artists, and its other appliances, they are sure to attain success; or, rather, they have attained it.

done in the ornamentation, we can say, that in point of careful execution of the details, in the general tone of colour and effect, they are admirable. There can be no doubt, however, that the effect of the external decoration of some of them would have been greatly enhanced had the insides been left to the pure white of the "body," which is of excellent quality, as proved by an example without decoration, and, in itself, an exquisite specimen of manufacture. Among the plates, one may be quoted, in which the border consists of an admirably-painted wreath of dog-roses and violets; but for an inner border of gilding, which is too heavy, this plate would have been perfect.

Messrs. Battam and Son, Gough Square, Fleet Street, London, contribute some admirably-executed vases, chiefly painted in monochrome. The forms are elegant, and, better, considered in

relation to the general effect than objects of this class usually are: but the most novel and successful feature of Messrs. Battam's display are the vases decorated in the manner of the Limoges enamels. One large ewer—which we understand has been purchased for the National Museum at Berlin, now being established as a Prussian rival of our South Kensington—is a clever and successful example of its class. The *cinq-cents* ornamental details are treated in a very happy style, and the classical subject—Apollo and Daphne—which forms the principal decoration, is most spirited, but perhaps a little hard in the shadows. A ewer-shaped vase, decorated with *cinq-cents* masks and scrolls, is also an elegant example; but to our minds the small ewer, of a somewhat lighter tone of blue in the ground, is the gem of the collection. It is perfect in its distribution of the details of the

M. TH. DECK, of Paris, takes the lead in ceramic art, the production of the capital of France. He is an artist of great, recognised, and appre-



ciated ability, whose works acquire

he is a ripe scholar in his art; his researches into the manufactures of the East—Persia, China, and Japan—have enabled him to adopt their colours and also their "reliefs." Their varied types, remarkable for the richness, boldness, and transparency

ware are pictures of a high order, the



renown wherever exhibited. Moreover,



of the colouring, have been happily applied by M. Deck to this branch of the Art-manufacture of France. He has also successfully imitated the "Henri Deux ware;" and to him is attributed the introduction of the metallic lustre on French ceramic ware. Moreover, his paintings on porcelain and earthen-



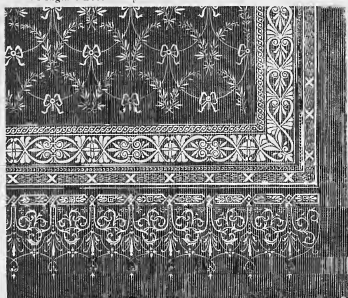
productions of a true artist, who can invent as well as execute.

decoration, and in form and treatment. A bottle-vase, with cameo effects, with portions of the ground deadened as decorative details, is also a very successful specimen; as also is a ewer, of a medium tint of blue, and full ornamental details, enamelled in grey and white, with gold details. The bust and ornaments are thoroughly well treated. A pair of Parian vases, painted in light unglazed colour, with figure-subjects, are very elegant specimens of their class. The grey and gold ornamental details are most suggestive and satisfactory.

Irish industry seems almost a thing of the past, except in the production of linen. The sewed muslins of the north of Ireland, which, at the period of the great Exhibition of 1851, formed so important a part of Ireland's display on that occasion, and gave employment to thousands in their own homes, died out through a

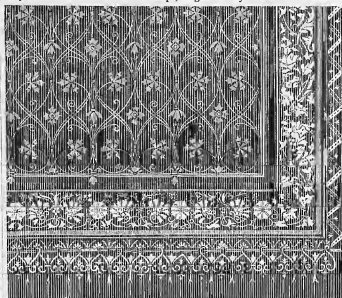
change of fashion. It is, therefore, gratifying to find that a manufactory of a very interesting and special kind of porcelain has been established at Belleek, co. Fermanagh; and that Messrs. MacEirnie & Co. illustrate its characteristics very fully. It is not too much to foretell its success, if the spirit and enterprise which have brought it to its present position are maintained. In the examples exhibited are a considerable variety of forms, but we are not disposed to be over critical when the intention is so honest, even though it may not always be realised. A breakfast service, similar to one purchased by H.M. the Queen, is very elegant, and somewhat original in its treatment. The effect on a table would be undoubtedly most agreeable. Some of the flower-holders and shell-salts are very pretty; indeed, the material and the peculiar lustrous glaze is well adapted to the use of shell forms;

We engrave three examples of CURTAINS manufactured and exhibited

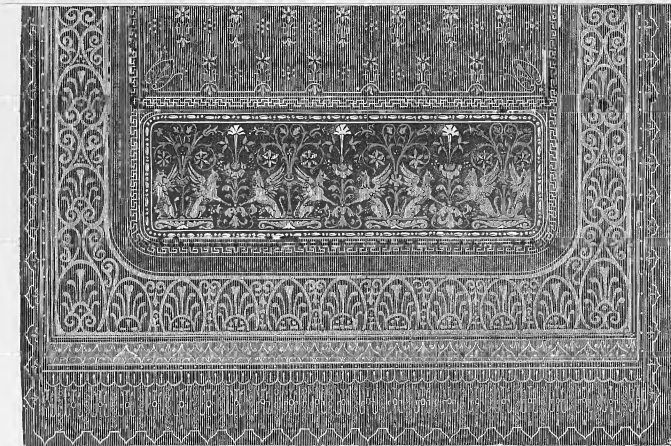


by Messrs. J. and J. S. TEMPLETON, of Glasgow, a branch of the eminent firm of James Templeton & Co. This class of curtains is the

very successful result of an attempt, originated by these manufacturers



some years ago, to weave the curtains as a *complete whole*, instead of attaching the parts, or border, by sewing—a marked and manifest



improvement. These curtains afford admirable subjects for graceful and effective designs, and for judicious and harmonious blending of various

colours. The artists thoroughly comprehend their work, displaying taste and knowledge, and rendering their productions valuable Art-teachers.

and a centre-piece of shells and sea-horses is very good, except that the base is unnecessarily heavy in treatment. The most successful examples, with the exception of the trays, are two *differer*-services. The forms of the vessels are very novel and successful, and if the key-note struck in the treatment of these is followed up, much more may result than can at present be foreseen. The elegance and good taste of the tinted and gilt examples render them especially satisfactory, while the plain specimens do not at all suffer by the contrast. The trays are heavy in the form and treatment of the details, which are a little too naturalistic, when in contrast with the admirably conventionalised cups and saucers, not to mention the pretty teapot and cream ewer, so unexceptionable in every way.

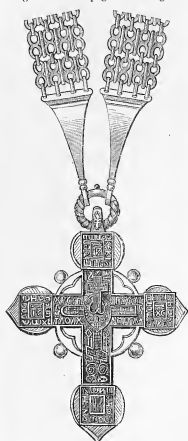
So far we have treated of the contributions by manufacturers. The dealers who contribute do certainly not add in any very material degree to the illustration of the present position of this now wide-spread and important industry; and, with the exception of the example of etched decorations by Mr. W. T. Goode, exhibited in connection with Messrs. T. Goode's contributions, there is nothing which has not been fully illustrated by the manufacturers themselves. No doubt Mr. Mortlock and the Messrs. Daniel contribute admirable specimens of the wares it is their business to bring before the public as dealers; and they are entitled to credit for their enterprise and public spirit in supporting an exhibition like the present by their contributions.

Messrs. Phillips and Pearce, New Bond Street, exhibit a

From the case of JEWELS exhibited by Mr. JOHN BROGREN we selected those that are engraved on this page. Mr. Brogren has

may be equalled, perhaps, but not excelled. Thus, among his reproductions, are examples of the genius of great artificers of Greece, Etruria,

relics of past time—treasures of the several renowned museums of the world. Of some of these we convey an idea, in so far as form is concerned. The delicacy, grace, and



established high renown for the production of works that manifest taste, skill, and "learning."



tions, are examples of the genius of great artificers of Greece, Etruria,



ing," generally they are original in design, but sometimes adaptations from the antique—from the masters who have left as models that



Rome, Venice, Naples, Russia, and other countries; copies from precious



elegance, with which the gems are arranged—the colours harmonised and contrasted—and the refinement and finish of the workmanship, are conspicuous in this small collection,



as they were when Mr. Brogren exhibited largely at Paris in 1867, and obtained the strongly expressed "applause" of the critics and connoisseurs, as well as of the general public. The



"honours" he obtained then and since have, no doubt, acted as stimulants: Mr. Brogren is a scholar in his profession, and his learning is shown in all the works he produces.

distinct application of porcelain, which claims attention, even apart from the fact that they are designed by Mr. Pearce. We have already alluded to the Wedgwood Trophy, exhibited in the English Fine Arts Gallery. Following in the same course, the contributions exhibited with the pottery and porcelain further illustrate a speciality of Messrs. Phillips and Pearce in table-decorations. A chandelier and candelabrum are both specially noticeable for their elegance in design and colour. The turquoise, white, and gold tell with great effect. The arrangement of the details of the sconces are very pretty, and thoroughly adapted to the material, but we cannot say so much for the pendent tassels, inasmuch as they are untrue to the material, and overweigh the chandelier with a metallic effect. Two or three tazi in white and gold, and turquoise, white, and gold, are also very elegant and original

examples of their class. Their application to stands for cut flowers is well illustrated in the tazza and vase in celadon and white: itself an elegant object. A *jardinière* in white, turquoise, and gold, is also very successful alike in form, decoration, and colour.

The porcelain and earthenware exhibited by Bates, Elliot & Co., Dale Hall, Burslem, especially the specimens of coloured transfer-work, in which the tinting is admirably delicate and artistic, and the examples of Messrs. Powell and Bishop, of Hanley; Messrs. Brownfield and Son, of Cobridge; and Messrs. Pinder, Bourne & Co., of Burslem, all deserve much more detailed attention than space will permit us to give. It must be sufficient then to say, that while there is a decided improvement in the general character of the decorations, which happily is rarely over-

We engrave another of the very excellent works of Mr. WILLIAM WALKER, cabinet-maker, of London. It is a suit-wood WARDROBE,

"for a lady's boudoir." The distinguishing feature of this production is the ivory marqueterie, relieved with raised ivory carvings, designed

with much taste and executed with considerable skill. The centre compartment has two drawers, adapted from the wedding-coffers of the Italians.



It is designed by Mr. R. CHARLES, an artist who has been often distinguished in the department of Art to which he has dedicated his abilities.

It is to be lamented that the example is not more frequently followed. As in all the productions of Mr. Walker, evidence is obtained of

good and sound workmanship: his establishment is in the heart of London, and he sustains the position "the City" has long held for cabinet work.

done, the quality and character of the ware is of the best class, showing that the potters of Staffordshire maintain their old position for the solid excellence of their earthenware for regular use." Some dinner-plates decorated with transfer-work designed by Mr. H. Sherwin, and exhibited by Messrs. Pinder, Bourne & Co., are the best articles of their kind in the Exhibition. Mr. Sherwin himself exhibited specimens of his skill as a designer and engraver for transfer-work in the International Exhibition of 1862. They were the most perfect things of their kind on that occasion, but received little or no attention. They have never been brought into the market, simply because they were too thoroughly what they ought to be to suit the dealers' notions. These now exhibited are not so good, but they are a clever compromise between sound ornamentation and popular notions.

We must now record our impressions of the very remarkable and useful display of stoneware and *terra-cotta*, in the production of which a very marked improvement has taken place, even since 1862. The application of sound principles of decorative design, especially in architectural details, is becoming more and more evident. Of course, there is still a good deal of the old heaven manifest in the ultra-naturalistic and pseudo-classic garden decorations, but these are certainly not in the ascendant on this occasion.

Of the foreign examples we must speak in connection with other ceramic products of each country.

In English stoneware nothing can surpass the small specimens of Messrs. Doulton & Co., of Lambeth. This remarkable series of useful and artistic articles in stoneware consists of jugs, mugs,

The works of Messrs. BATTAM AND

of which are of great excellence in form and ornamentation;

with the best productions of modern Art.



Some are conspicuous among the best exhibits of the Ceramic Court; they con-



more especially such as are based on the old Limoges. They



It should be recorded that several of them



sist almost exclusively of VASES, some



are correct in drawing, display judgment and taste, and vie



are purchased for the Museum of Berlin.

with or without metal mounts, vases, flower-holders, &c. The forms are admirable, and the decorations, whether incised or in relief, are always thoroughly well considered, and especially adapted to the material, the mode of production, and the use of the object. There are no affected imitations of antique types. The spirit of true design is caught with admirable perception and insight; and it is not too much to say that in Messrs. Doulton's case of stoneware in the Pottery Gallery there is not an article which can be deemed in any sense common-place. When colour is introduced it is done sparingly, and with a view to enhance the form of the object and the natural beauty of the material, rather than to conceal either the one or the other.

The chief portion of the works in fire clay *terra-cotta* are placed in the eastern arcades of the Royal Horticultural Gardens, and in

immediate connection with the pottery and porcelain in the galleries; Messrs. Doulton & Co. here exhibit a most important series of their current productions. The principal artistic work is a colossal vase—the Amazon Vase, of which an illustration is given. The body is admirably designed and modelled, but we cannot say so much for the stem and foot, which are weakened in appearance by an elaboration of detail. Some of the smaller vases of Messrs. Doulton are very good, and the garden-decorations are excellent examples of their class; but on the whole we think the architectural details are the most successful in point of good taste in ornament; while several of the roundels, large and small, modelled by students of the Lambeth School of Art, are bold and effective productions. A *terra-cotta* wall-fountain is an elaborate and well-executed specimen of the application of the material to

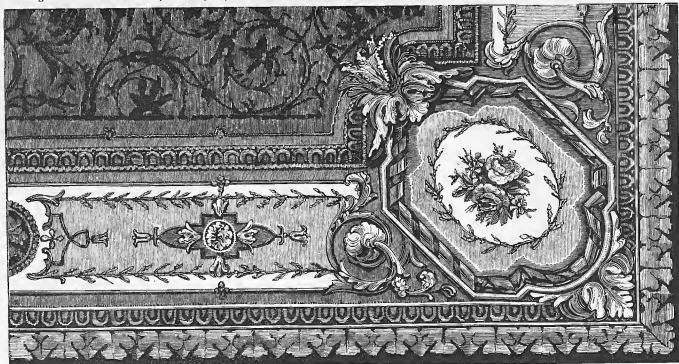
Messrs. JAMES TEMPLETON & Co., of Glasgow, hold high rank among manufacturers

of carpets; they obtained first-class medals in all Exhibitions, and the gold medal at Paris

in 1857. They have attained supremacy not only by due attention to manufacture, but by



obtaining the aid of true artists (for example, the first of the two carpets we engrave is designed by OWEN JONES), and they have



attained success mainly by adhering to correctness in design and colouring, and by asso-

ciating quiet and simple "fillings" with rich and suitable borders. These carpets, the "patent

Axminster," have the advantage that they are woven without seam to any shape of room.

this purpose, and is a triumph of manufacture in fire-clay. A portion of an arcade, and a window jamb and centre, the latter with incised decorations, are very excellent examples of sound ornamentation admirably executed.

Messrs. J. Stiff and Sons, Lambeth, further sustain the character of the Lambeth stoneware by contributions of useful domestic articles, architectural decorations, and enrichments, as also garden vases, &c., all thoroughly well manufactured. The Fulham Works, Bailey & Co., are also ably represented, by excellent examples of domestic stoneware; but they have not much pretension to an artistic character, although of excellent make, glaze, and finish.

Mr. James Pugham, of Broxbourne, illustrates the application of *terra-cotta* to building purposes in connection with brickwork in

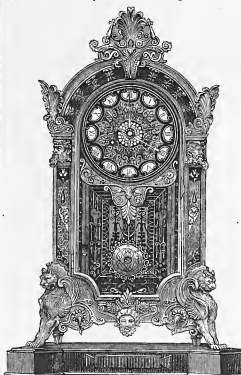
a very practical manner. The decorations of a window jamb and lintel, built into a section of red brickwork, are very simple and effective as architectural details. Two thin columns are excellent in manufacture and admirable in modelling and design. The contrast between the light red and the buff tint of the *terra-cotta* in one or two of the columns is very suggestive of varied effects. Some vases, a fountain,—the base of which is composed of tritons and dolphins,—and other examples suitable for gardens or conservatories, show the extent and variety of Mr. Pugham's productions.

Messrs. Standen and Marten, Nine Elms; Mr. W. J. Holland, Llanelli; the Whitwick Colliery Company, Coalville, near Leicester, all exhibit good examples of architectural details. In decorative bricks the specimens in red clay, exhibited by Mr. G.

M. BARBEDIENNE is, perhaps, the most exten-



sive, and certainly takes rank among the foremost.



of the bronze manufacturers of Paris: his produc-

tions are always excellent, generally original, but occasionally based on the most approved of ancient models and the classic



periods of France. They comprise every variety of the art, clocks, candlesticks, candelabra, lamp-stands, mirrors; in short, there is no object suited for production in



bronze, from the largest to the smallest, that does not issue from this establishment. They are the suggestions of a presiding

mind of high order; but the best artists of France produce the designs and models, which are executed by the most accomplished of its artisans. On this page we give engravings of some of them,



selected almost at random, but all excellent in design; in fact, there is no article on the stall of this eminent manufacturer that might not be copied into our Catalogue as an example of pure and good taste.

Ganton, Cossey, Norwich, are decidedly the most ingenious and ornamental productions of their class; and are, in every way equal to the best specimens of the Tudor era, as seen at Hampton Court and Hardwick Hall. The artistic application of red bricks to decorative construction is well illustrated by Mr. W. Cauter, Farnham, Hants, to show the quality of his "rubbed" bricks. The design is taken from the cathedral of Crema, Italy, and has been erected by workmen employed in the buildings in progress at the South Kensington Museum, where red "rubbed" bricks play an important part in the structures being erected.

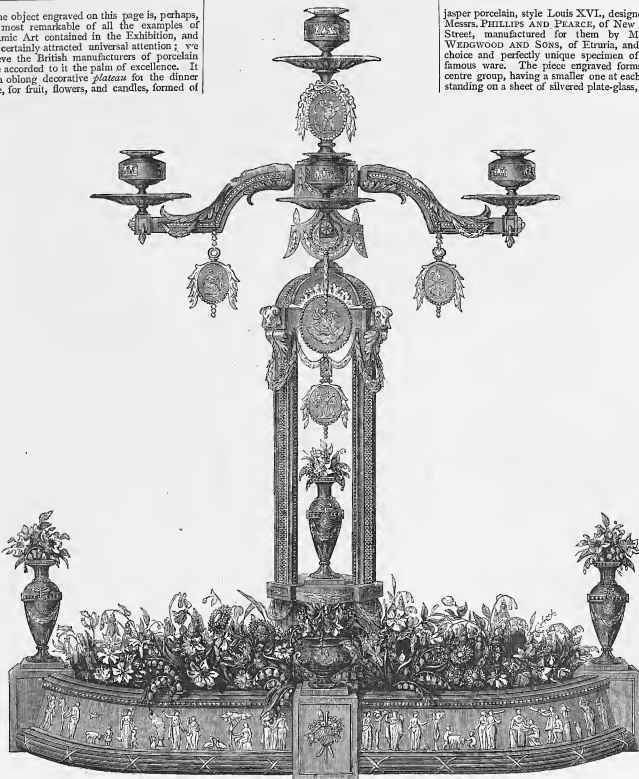
Messrs. R. H. Blanchard & Co., Blackfriars Road, London, exhibit a very excellent illustration of a highly decorative cornice, executed by them in *terra-cotta*, from a design by Mr. Edgar for the Wedgwood Memorial Institute at Burslem, of which he is the

architect. It is an effective and satisfactory piece of work in every respect, and shows the extent to which *terra-cotta* may be employed in architectural works of refined structure and the richest embellishments.

We have reserved our notice of probably the most perfect examples of red *terra-cotta* ware exhibited, so far as skill in manipulation and the perfection of the material is concerned; and we regret that they are not shown as they ought to have been in a special glass case, placed side by side with the exquisite stoneware of Messrs. Doulton. We allude to the contributions of the Watcombe Terra-cotta Company, near Torquay. In these specimens the application of the finest possible quality of material in red clay is illustrated in a most exhaustive manner in two groups of flowers, arranged in flower-baskets of the same material. The manipula-

The object engraved on this page is, perhaps, the most remarkable of all the examples of Ceramic Art contained in the Exhibition, and has certainly attracted universal attention; we believe the British manufacturers of porcelain have accorded to it the palm of excellence. It is an oblong decorative *plateau* for the dinner table, for fruit, flowers, and candles, formed of

jasper porcelain, style Louis XVI., designed by Messrs. PHILLIPS AND FRANCE, of New Bond Street, manufactured for them by Messrs. WENWOOD AND SONS, of Etruria, and is a choice and perfectly unique specimen of their famous ware. The piece engraved forms the centre group, having a smaller one at each end, standing on a sheet of silvered plate-glass, with



a narrow trough for flowers running all round, and surmounting a frieze, enriched with processional

figures-groups, after FLAXMAN, &c. The work speaks for itself by its severe elegance, lightness, purity, and adaptation to its purpose. It is readily taken to pieces to be cleaned, &c.

tion and imitative reproduction is equal to the finest examples of flowers in biscuit-porcelain, and thus the perfect communion of the particles of the material is proved, and the character of the clay as a "body" demonstrated at once. The flower-pots and water-bottles with enamelled decorations are all of excellent form and skilfully executed, not only as regards the objects, but in the tasteful character of the ornamentation. One large jet vase is an excellent example of its class, alike in form and surface glaze. A few good busts, roundels, and bas-reliefs, still further illustrate the excellence of the clay as a material; but the larger exhibits of the Watcombe Company are to be found in the arcades of the Royal Horticultural Gardens, with other large examples of *terra-cotta*. These consist chiefly of an important series of garden-decorations, vases, flower-pots, a long *jardinière* for windows, all admirably

modelled. There are also some well-designed key-stones for arches or window-lintels with incised decorations. The ornamental features of all these works are thoroughly well considered in adaptation to the uses of the objects decorated. With the smaller examples of the Watcombe Company, as being exhibited in the keramic gallery, we may mention some artistic examples in red clay, designed and modelled by Messrs. Willis Brothers, as they have escaped attention at an earlier period. They are a boldly and effectively treated series of small vases, &c., a little rude in some points, although very suggestive in style. There may, however, be an affection of free finish, without the result being so intelligible as it ought to be, which every true work of Art really is; and we could have wished that the excellent general forms had been supplemented with more care in the subject details.

The contributions of the renowned firm of



CHRISTOFLE & Co., of Paris, are of great excellence, whether in the precious metals, or as "elec-



tros," which derive their value solely from Art. That Art is invariably of the first order, admirable



in design and perfect in execution; the best artists of France, and the most finished of its artisans,



being engaged in their production. The name is,

therefore, known throughout the world. It is needless to state that they have won the highest



honours at the Exhibitions since 1851. We have given engravings of their works in all the Catalogues we have issued. Those on this page are from examples that uphold their reputation.

FOREIGN POTTERY AND PORCELAIN.

After the very remarkable display of British pottery, &c., the perfection of which can only be realised by a most painstaking examination, but which impresses us more now that the work of examination is over than at the beginning; we are compelled to express disappointment with the very inadequate representation of our continental neighbours. As a national display, the ceramic section of the Exhibition is a triumph in every way. *Internationally* it is not the success we could have desired, but it is, after all, more than in the circumstances of the past year we had a right to expect. It must, therefore, be taken with all its shortcomings; and the unavoidable and unforeseen causes of meagre and unequal contributions should be borne in mind.

FRANCE.—In ordinary circumstances France would have stood next to England in the display of porcelain and *faïence*, but with Sevres absent, and important private producers also, the representation of the ceramic arts and industry of that country is, with a few exceptions, unrepresented in its highest phases.

M. Deck contributes some admirable examples of painted *plaques* and *plateaux*, executed in that free style of pencilling and brilliant harmony of colour which always attracted attention to his products in previous exhibitions. Some of the vases contributed by him are excellent in style and decoration. There is nothing, however, which adds to our previous high estimation of M. Deck's productions, or to the sum-total of knowledge in relation to ceramic design.

The lustre-porcelain of M. J. Brianchon is fairly represented,

Of the many works of rare excellence in Terra-cotta, exhibited by Messrs. DOUTON & Co., of Lambeth, we have engraved a Fountain; on



this page we give engravings of other of their productions—two Vases of the ordinary class,

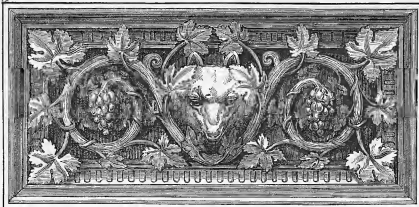


a PLAQUE for "letting into" places where such objects are required, and a large VASE of great merit—manifesting, indeed, the large capabili-

ties of the well-known firm. It is called the Amazon Vase: the figures are borrowed from



a sarcophagus found near Ephesus, but the vase is both designed and modelled by Mr. GEORGE



TINWORTH. The work is of large size, nearly 6 ft. in height, and is admirably suited for "grounds."

and a certain advance in the manufacture is evident since 1867. The small examples, however, are still the most satisfactory in form and colour. A *déjeuner* service is very elegant; a large centre-piece, in a fountain-like form, is a striking example of the application of this style of porcelain to the production of large works. On the whole, however, we think it best adapted to the smaller objects.

M. Jules Houry, of Paris, exhibits some very striking specimens of enameled *faïence*, generally highly ornate, and well adapted to ordinary demand, but not rising to the usual standard of high-class works. He also contributes a varied series of reproductions of Nevers and Rouen ware, really excellent as imitations; but this is their highest quality.

M. Jean, of Paris, has a very fine display also of imitation

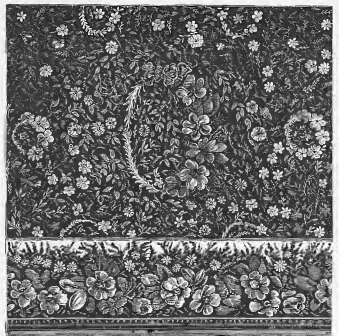
Nevers and Rouen ware; some of the larger examples—vases, centre-pieces, and a clock, together with some *plaques* and *plateaux*—are exceptionally good examples of their class. The treatment and colour are thoroughly ceramic in style, that is to say, there is no attempt to force the effects in the direction of the ultra-pictorial—a decided mistake in principle, whatever may be the result in other directions.

The examples of French *faïence*, exhibited at Paris in 1867, by M. E. Roussau, Rue Coquillière, Paris, were of such a character as, unfortunately, to raise expectations in association with his name which his display in the present Exhibition provokingly disappoints; so much so that it would have been almost better to have been absent altogether. The few *plaques* illustrating a speciality of his, a bold kind of *pâte sur pâte*, a series of vases imitative of

We have engraved examples of Hearthrugs manufactured by Messrs. H. R. Willis & Co., of Kidderminster; we now give four speci-

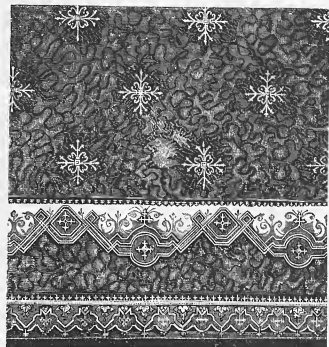


mens of their CARPETS. They are all "Wilsons, five frames with



borders." The base of the composition in three of those we have selected is moss, which throws up the flowers, giving brilliancy and yet harmony

to the arrangement of the whole. The productions of this eminent firm are in great variety; they are renowned for superiority and soundness of



materials, and for purity of design, holding high rank among the most



excellent as well as the most estimable carpet-manufacturers of the kingdom, and successfully competing with the best issues of the Continent.

Japanese details, without the colour; and a variety of earthenware for ordinary use, painted with fish, insects, birds, &c., similar to some novelties introduced in 1867, are a very inadequate representation of M. Rousseau's usual productions.

Ordinary examples of commercial *faïence*, together with a large collection of imitation Rouen ware, are exhibited by M. L. Ernie Paris. These latter have all the characteristics of the old Rouen productions.

Other exhibitors also contribute collections of good specimens of imitation Nevers and *Faïence de Lorraine*. Many of these are quaint and interesting reproductions, and as such will have an interest with the collectors of historic pottery—but they add nothing to the Exhibition as a lesson, except in some instances as to what to avoid.

In the few, unhappily very few, examples of French *terra-cotta*, we have the true *esprit* of French plastic art. Two spirited busts by Carpeaux are excellent examples of free treatment, very clever in manipulation and happy in expression. One is a reproduction of the head of a nymph, in a bas-relief from the Pavillon de Flore, at the Tuilleries, of which a copy in plaster, coloured to imitate *terra-cotta*, is also in the French division.

In the picture-gallery of the French Annex, a small bust of Stella, by Eugène de la Flèche, is excellently modelled. The child-like expression and repose of the whole is rather exceptional in French Art. Two spirited examples by Itasse, 'La Clef des Champs,' and 'Le Sabot de Nod' are full of the best characteristics of the French school of modelling, and deserve the special attention of students as lessons in freedom of treatment and

T

We engrave another of the excellent contributions of Messrs. COLLINSON AND LOCK, a CABINET of satin-wood, designed

tion being enclosed by two doors, in which some very excellent marquetry work is inserted. The

ends of the upper part are richly panelled, and four charming little paintings are introduced, re-



by M. TALBERT; it is inlaid with woods of various colours, and partly gilt. The lower part has open ends, the centre por-

presenting the Seasons. These were executed by Mr. ANDREW B. DONALDSON. The two centre

cabinet is not only original in design, but also an admirable example of sound Art-workmanship.

accuracy of drawing in clay. A smaller work by the same artist, 'Le Jour et le Nuit, composed of two *anorini*, is equally effective, while there is more finish in the details.

We deeply regret that France is so imperfectly represented in keramic art, but the fact must be taken as it stands, in the hope that in happier circumstances a more perfect illustration of an important specialty will compensate for the want of it on this occasion.

BELGIUM.—The Belgian contributions consist of some very artistically-painted vases and *plateaux*. The most important works are painted by A. de Mot and E. Fourteau in an exceedingly bold and free manner. The pencilling and treatment, as also the tone of colour, are in the style which M. Lessore has made familiar in England. A small oval *plateau*, with a finely composed Holy

Family in the centre, is an excellent specimen of De Mot's manner. The whole of the works show high artistic power, and one large *plaque* by this artist, exhibited in a frame near the glass-case, is a fine example of academic treatment of the human figure. It is an admirable specimen of vigorous drawing and perfection of glaze in colour; the sweep of the brush in the handling is very suggestive of a treatment which we should be glad to see our English painters emulate more frequently.

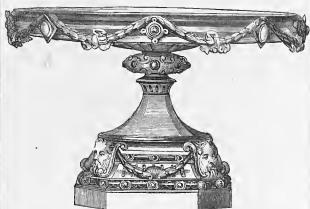
PRUSSIA.—The Royal Berlin Porcelain Works contribute some excellent examples of its current productions as a State manufactory. One glass-case is entirely filled with admirable works in biscuit-porcelain of great purity of texture and colour. A *jar-dinibre*, elliptical in form, with a *chimera*-mask on each side, supported by a merman and mermaid, with masks under the handles

THE ROYAL PORCELAIN WORKS AT



WORCESTER, directed by R. W. BINNS, F.S.A. supply us with materials for an-

tributed from this fertile source, for they are all of great excellence,



competing with the very best that have been produced in England or in France. It is not surprising that the cases of this firm have

articles—of luxury or necessity—is used by these Works deserve the



highest commendation that could be accorded them. The merit of these



other page: we might, indeed, with advantage, engrave all the works con-



attracted universal attention and excited intense admiration. Our selections have been in a great degree limited to vases; but all the



admirable paintings on porcelain is accorded to the artist, Mr. RUSHBORN.

flanked by lizards, the handles themselves being surmounted by a serpent coiled round them, is a very bold and effective piece of ceramic design, admirably modelled, and finished with excellent effect. The design is essentially German in character, but there is more freedom than usual in the treatment. It is supported by an ebony-stand, designed and carved in the spirit of the object itself.

A group of 'Moses, Aaron, and Hur,' is a very classical treatment of the subject. The figure of Hur is especially fine in conception and treatment. A figure of Penelope is not above the average in Art-quality of good Parian statuettes, as produced in England.

Some portrait-busts of Prince Frederick William, Bismarck, and Moltke, are treated with great skill. The first-named is especially good as a bust. A jug, with a medallion of the Empress-Queen

Augusta, and a vase and cover are not equal in Art-quality to the other works.

A series of vases, elaborately ornate in character, are painted with considerable artistic power. A suite of these vases, which appear to have been named "Victoria," in honour of H.R.H. the Crown-Princess of England, are very able examples of flower-painting, freely handled, and pure in colour. The imitation-gilt metal-mounts are well designed and modelled, but are none the less false in principle on that account. A centre-piece, which accompanies a pair of vases decorated with roses, is admirably designed and still more admirably painted, and deserves special attention as a lesson in the treatment of that frequently-painted, but often much-abused, flower.

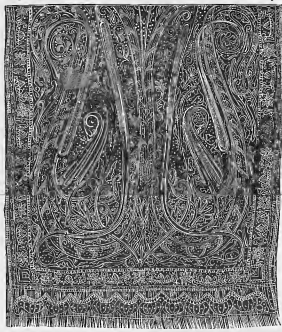
A series of amphora-shaped vases, deep blue, gold and white,

We engrave two of the SHAWLS, and one example of the LACE, con-

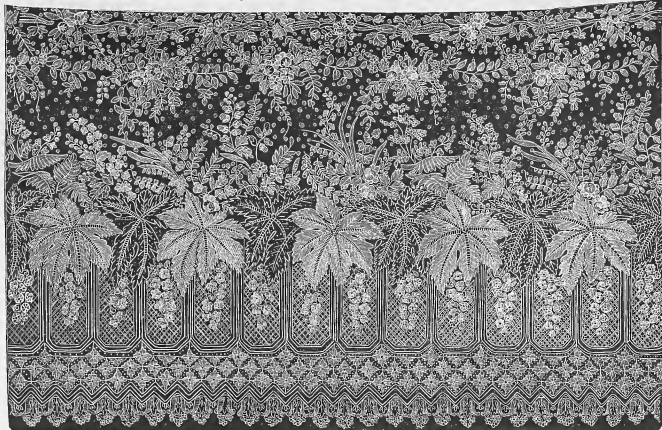


tributed by Messrs. VERDE DE LISLE & Co.,—the "Compagnie des Indes"—of Brussels and Paris. The firm holds the highest rank through-

out Europe and in America; there is no establishment that has produced



works more perfect; they are models of grace and beauty, and exquisite as specimens of the art. In 1867 the firm had many competitors, in 1871



it has none. The same artistic skill is manifested in the shawls. There is

nothing of the class in the International Exhibition to compete with them.

with gilt handles and feet, decorated with imitation enamels in the Limoges manner, are very tasteful in effect, but they are wanting in the bold relief of the English specimens exhibited by the Worcester works and Mr. Battam.

We must conclude our notice of the Prussia Porcelain by simply recording that the examples, filling a glass-case of imitations of old Dresden ware, are interesting, as showing how thoroughly the Berlin works can reproduce historic types of this class, all executed with skill, and rivaling the best Dresden in the purity of the body.

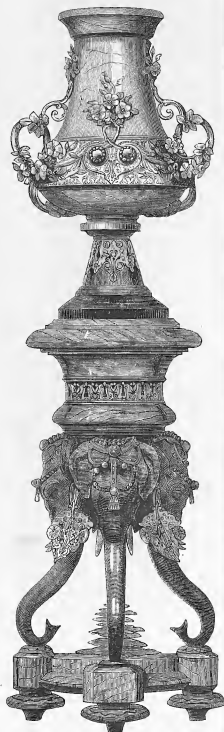
In *terra-cotta* the examples exhibited by Ernest Marché and Son, Charlottenburg, near Berlin, are of the first class, alike in yellow and red clay. In the latter, the decorative architectural details

suitable for window lintels, arches, &c., are admirably designed and modelled, as are some roundels, *festons*, and brackets. Two columns, also in red clay, one Classic, the other *Renaissance*, in design, together with a highly-decorative stringcourse, are remarkable as examples in every sense. A *stymie*, intended to represent Goethe, but, we should suspect, modelled by a French sculptor who has lost the character of the original, and disguised him as a French *seigneur*, is an excellent specimen of *terra-cotta* work, however deficient as a portrait. Another application of *terra-cotta* to the higher purposes of sculpture, is shown in a figure of a seated angel. This work shows a perfect mastery over the material, in its application to the figure. A decorative panel of large size, having a very cleverly-designed and executed

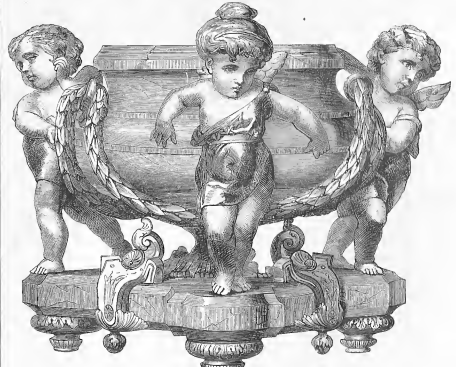
The collection of Art-works in bronze and marble, exhibited by M. CORNU, of Paris,

rarely or never found in England; and his productions manifest the value of training and study

to attain pre-eminence. The *specialité* of M. Cornu is the application of the *arts* of Algeria



to articles of commerce. Taste and judgment | artist-manufacturer thoroughly understands; few are essential to regulate the union, and that the | of the *objets de luxe* contrived by France are



attracted large and merited attention. He is the artist as well as the manufacturer, a combination

so excellent as those he exhibits. We have engraved some of them; they suffice to show the

beauty of his productions, and to convey an idea of their rare merit. They are in great variety.

alto-relievo in a central roundel, with flat ornaments on an incised brown clay background, is a remarkable example of its class. The treatment of the whole is very architectural, alike in the details as in the general effect. It is also very suggestive, and deserves the special attention of all engaged in the production of decorations in *terra-cotta*. A few good vases, and some smaller architectural details, make up this very satisfactory illustration of German *terra-cotta* work.

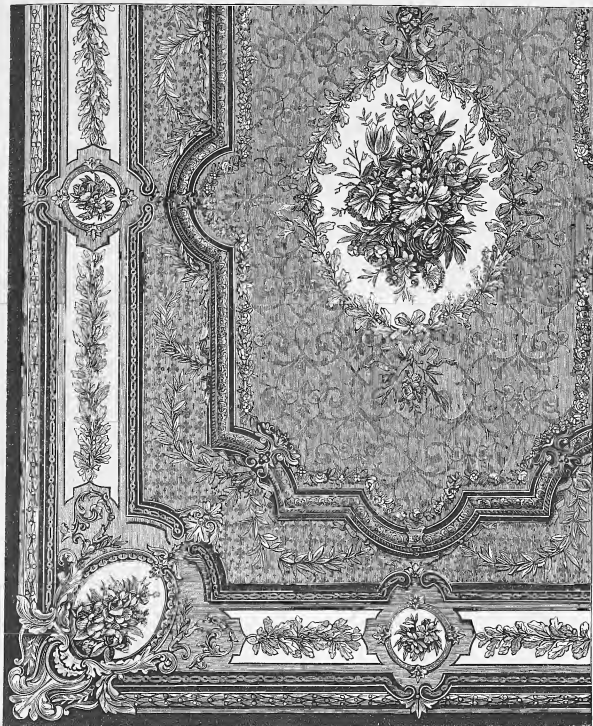
DENMARK.—The Danish contributions are most characteristic, but there is no evidence of any special advance upon works shown in previous exhibitions; except, perhaps, that the colouring, never carried too far, is even more subdued than usual. The specimens exhibited by the Royal Porcelain Manufactory at Copenhagen are excellent in taste as regards decoration, the

quality of the porcelain being very fine, and the make skilfully managed. The forms, too, of the useful articles are all good. A breakfast-service, having a ribbed surface decorated with a free treatment of pencilled scrolls in blue, is especially noticeable for its simplicity and purity. A few egg-shell examples are also noteworthy. A good series of examples of statuettes in biscuit-porcelain, are evidence of skill in this direction. They are generally well modelled and perfectly "fired."

Messrs. Bing and Gröndal, of Copenhagen, exhibit largely, and in considerable variety. Their statuettes and *plaques* in biscuit-porcelain are good examples of their class, alike in modelling, purity of body, and texture. They are generally well adapted for reproduction in a vitreous material, which is not always the case with Parian and biscuit-porcelain figures. The influence of

U

We give on this page an engraving of one of the most recent productions of Messrs. JAMES TEMPLETON & Co., of Glasgow. The CARPET —"patent Axminster"—is brought out in drab ground, with border, corners, and centre in white; the flowers and festoons in natural



colours, and the ornamental work in quiet golds, all softly and harmoniously blended. These carpets are woven, without seam, to any shape

and size of room; sometimes they are of enormous length and breadth. To Messrs. Templeton we are largely indebted for evidence that

this country can successfully compete with the best efforts of foreign fabricators—not only in execution, finish, and material, but also in design.

Thorwaldsen is very marked, for the best of these Danish works are reductions of his statues and bas-reliefs, and it is well that works of so much purity in design and good taste in plastic art find their way by these means into the houses of the people.

The coloured, painted, and gilt examples of porcelain, exhibited by Messrs. Bing and Gröndael, are generally good, and are sometimes very suggestive of purity of treatment and harmony of colour. In some instances, however, the ornamentation is overdone, and the forms are not always so well considered in relation to utility as they might be. This firm exhibits a few specimens of fine porcelain cups and saucers, with the ribbed surface and blue running ornament similar to those contributed by the Royal Porcelain Manufactory, but the decorations are of a more refined character as regards treatment of the details.

Reproductions and revivals of Etruscan design in the form of vases of *terra-cotta*, &c., are well illustrated by a series of interesting examples contributed by Mrs. R. P. Ipsen. The forms are in almost every case successful copies of the antique. Mrs. Ipsen also exhibits a few *terra-cotta* statuettes, fairly treated, but not calling for special notice.

SWEDEN.—Messrs. Rostrand & Co., of Stockholm, contribute characteristic examples of painted and enamelled earthenware, somewhat rudely coloured, but of good quality of body and make. Some *Minica* vases are well designed, and the colouring in tertiary tints is harmonious, if rather cold. A black glazed earthenware jug, with painted flowers in white enamel, is admirable in form and treatment. A few specimens,—for example, a large two-handled bowl with ladle, and a cigar-ash box, designed

The several objects on this page illustrate the variety of MINTON & Co.'s productions. The two Persian Tiles at the top are admirable for



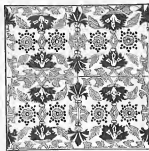
wall-decoration. The Greek VASE, in *faïte sur pâte*, is one of the works of the eminent artist, M. SÉLOU; as is also the small BOTTLE. The

VASE WITH CUPIDS is a very fine specimen,



remarkable for the softness and brilliancy of its

colour. The decoration is original, and Mr. YAHN, the artist, is entitled to great credit. *Faïte sur pâte* was the only process which had



not been tried in England; and it was a fortunate circumstance that Minton & Co. were able to secure the services of Mr. Séloü; it is also a



matter of congratulation that he could find in their establishment new



materials, which even surpass those used in the Imperial Manufactory.

and decorated after the old Scandinavian manner, are very interesting and suggestive. Our friends of the Belleck Pottery might take a hint from these, and utilise the Celtic ornaments and forms so characteristic of early Irish Art.

In porcelain Messrs. Roostand & Co. also contribute a few clever examples. A vase and cover, in which biscuit is admirably treated in the decorative details, and the skill with which the flowers are wrought, almost reconcile us to the ultra-naturalesque method. A few plates, generally good, but less ambitious in design, are the best; they complete Messrs. Roostand's display. The flower-painting in some of these plates is very freely handled, and excellent in colour.

The Gustafsberg Company exhibits Parian figures, well

designed and modelled. A statuette of Charles XIII. is very spirited and characteristic. The costume is admirably treated. Another statuette of a Neapolitan Fisher-boy is a fine example of its class. A fountain and a card-stand, also in Parian, are good specimens of skill in the production of such works.

SPAIN.—The Spanish pottery is confined almost entirely to that in use by the common people. Full of character, which is always more or less suggestive of its Moorsque origin, there is considerable interest attached to some of the examples; and the contents of the two glass-cases contributed from the South Kensington Museum certainly illustrate a phase of historic pottery which ought necessarily to form a part of a national keramic collection. In addition, however, to these, the Commissioners of the Exhibi-

We have engraved some of the works of the renowned firm of CHRISTOPLE AND CO.; we engrave others; from their extensive, interesting, and highly-meritorious collection we might have

successive exhibitions it has been our privilege to make it better known in England. The sub-

enamel applied to objects of ornament or of utility—or, rather, of both—for into all the pro-



selected very many that would do honour to the eminent manufacturers; the name is familiar throughout Europe and America; the fame of "the House" was established long ago; in



jects which adorn this page are examples of



ductions of this establishment Art enters as the



first and most essential part. The designs are furnished by the best artists of France; and the objects themselves are of exquisitely finished workmanship, the artisans being artists also.

tion exhibit a series of red *terra-cotta* examples, the characteristics of which are as decidedly Roman, in form at least, as the enamelled ware is Moorish.

PORTUGAL.—The specimens of Portuguese pottery are characteristic illustrations of *Malolica*, treated with exceptional boldness, approaching, in some instances, to rudeness, but always intelligent, and with a thorough adaptation of means to ends. Here we have no affectation in the way of imitation of other periods or countries, on the one hand, or any compromise with modern refinements in modelling, on the other. The ducks, fish, dogs, and cattle represented are all treated with a certain unsophisticated Art-power which is quite refreshing. The colour is always rich and harmonious, varied, but never carried to extravagance; and in this direction we have a wholesome lesson to the producers of similar

ware; at the same time, we should be sorry to see ultra-imitations of these works attempted; it is rather the spirit in which they are conceived and executed that it is desirable to emulate.

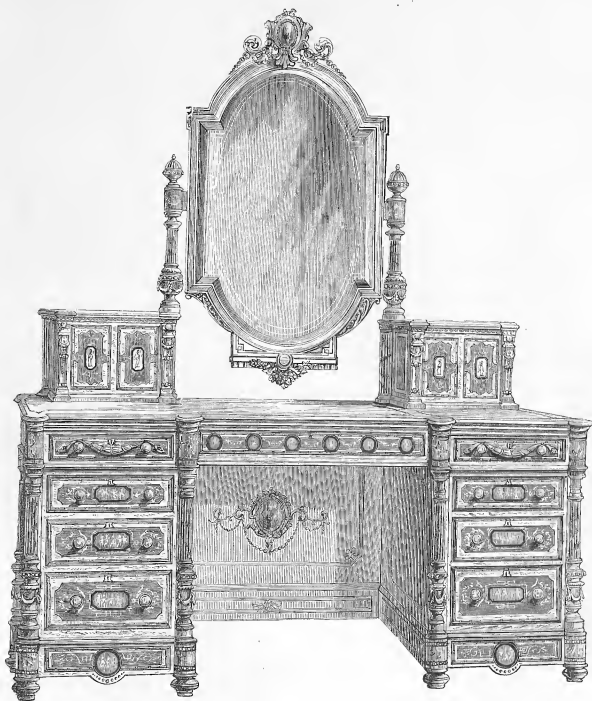
Mr. G. Maw lends a series of Portuguese wall-tiles, which are characteristic examples of a rude but perfectly legitimate treatment. They are almost primitive in their method, and in the simple details of which the decorative parts are composed; yet the effect is far from being unsatisfactory.

ITALY.—With the exception of an interesting contribution of Italian pottery from the South Kensington Museum, the only representative of ceramic art from Italy is a small series of examples of *Malolica*, more curious and characteristic than beautiful. None of them call for special notice. Among the objects from the National Museum, the whole of which formed part of the

Messrs. W. and J. R. HUNTER, eminent upholsterers of London City, exhibit a *TOLLET* TABLE of graceful character, sound and substan-

tial workmanship, and ornamented with much taste: its principal decorations being the *plagues* of Wedgwood. It is of Hungarian oak, with

panels of harewood. As with many of the articles of British upholsterers, much attention is given not only to finish, but to convenience, in the



construction of drawers, and in the multiplicity of arrangements which supply facilities at once

elegant and useful. Messrs. Hunter have long held a prominent position among manufacturers

of the Metropolis; in this work they fully sustain it. It is designed by Mr. G. W. FAIRBANK.

Italian pottery sent to the Workmen's International Exhibition of 1870 by Signor Castellani, of Rome and Naples, are some admirable forms, very suggestive in many points. They were collected by Signor Castellani with a view to present them to the South Kensington collections; and this was done after the Workmen's Exhibition closed.

Italy contributes no *terra-cotta*, but a bust of unfired clay, modelled by Ernesto Salari, a young Italian artist now in London, is a remarkable example of originality and power. This bust is life-size and to the waist. It represents a laughing gipsy, or Bohemian, with hat and feather; it is full of character and expression. The handling is vigorous and unconventional, and although *naïf* in treatment, it is not objectionably so—the character of the material and mode of production being most intelligently

borne in mind by the executant, who, it is to be hoped, will apply his ability to similar works in connection with some of our more enterprising potters.

HUNGARY.—The Hungarian exhibits consist of a collection of plates, cups and saucers, a few flower vases, and a *déjeuner-service*, contributed by Moritz Fischer, of Parkashawa. They are chiefly good imitations of Oriental designs, the enamel and colours being exceptionally good. There are one or two remarkable reproductions of old Chelsea designs, but nothing specially suggestive is to be seen in any of the specimens; except that they show how skillfully the best effects of the pottery and porcelain of the past may be imitated, even to absolute reproduction.

AUSTRIA.—No porcelain has been sent from Vienna, but an interesting series of examples of domestic pottery, manufactured at

We associate with one of the principal works contributed by MM. FANNIERE, Frères, renowned goldsmiths of

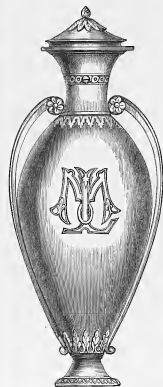
Paris, some of the lesser, yet graceful produc-

tions of M. PHILIPPI, his representative in London, and also a goldsmith and jeweller of Paris. The former is a



RACING CUP of silver, charming in design and execution. The eminent

contributed by them (aided by experienced artists and artisans) go far to



artists, MM. Fanniere, hold the highest rank attainable in their country,

having been decorated by the "Empereur," and received

for them. We are in-

niere for efforts to maintain the supremacy to which



honours at all the Exhibitions where they have competed



debted to MM. Fan-



France lays claim; and it is certain that many of the works



uphold the position of the great Capital of Art has occupied during the century.

Inznaim, is exhibited by A. Klamurh. These are very original and suggestive in their form and treatment, and convey a lesson by which we trust English producers of pottery will profit. The ware is of brilliant and warm cream-colour relieved with brown. The designs, though simple, are artistic without pretension—the decorative details appearing an essential part of the form of each vessel. These forms are admirably adapted to the use of each article, and, with the decorations, are practically suited to the exigencies of the material and mode of manufacture. As examples of common pottery they are the most original things of their kind in the Exhibition; and the most tasteful too, in the best sense.

A series of blue and white ware, contributed by F. Slowake, further illustrate the production of Inznaim. They are such forms and decorations as might have been produced in England 200 years ago.

The application of *terra-cotta* to decorative purposes is admirably illustrated by V. Brausewetter, of Wagram, in a series of well-executed statues and statuettes suitable for gardens and conservatories, together with vases, all of a classical type. These, with some details of capitals, brackets, portions of mouldings and string-courses, constitute an important display of Austrian *terra-cotta* work, as adapted to garden and architectonic decorations. The colour of the fired clay is a peculiarly rich and warm fawn tint, several shades deeper than any of the English specimens, which look somewhat "chalky" by comparison. Its texture is very close and firm, and the firing has been skillfully managed.

Here we must close our detailed remarks upon decidedly the principal feature of the present Exhibition in its industrial aspect. Space will not permit us to do more than mention that a collection

ROBERT MINTON TAYLOR, of Fenton, near Stoke-upon-Trent, is an eminent and extensive manufacturer of TILES: the Art he applies to



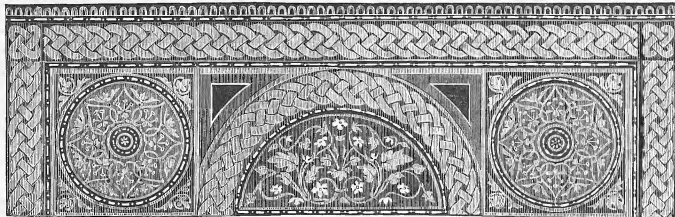
them is of the best order, and in material, substance, and enduring qualities, they are surpassed by none. The designs are of the highest



excellence; as our examples show, they are of all classes and orders, for exterior and interior use and decoration—for halls, conservatories,



and, more especially, for churches. But the common kinds, for out-door positions, are also of much merit, often graceful, and



always appropriate, and harmonious in contrasts. Of the designs here shown, the second by Mr. JOHN GIBBS, of Oxford, and the third by Mr. E. WELBY FUGIN.

of ordinary pottery in use by the common people of various countries forms an interesting feature of the display; and it is to be regretted that something of this kind was not attempted in England many years ago, when more primitive examples were in the course of production. As it is, a very fair beginning has been made, which we trust may be further extended, either by her Majesty's Commissioners or by the South Kensington authorities. We have not alluded to the examples from Japan or China, nor to the ruder specimens from Egypt and North Africa. The objects exhibited add nothing to our knowledge in this direction, although some of the Japanese and Chinese vases are of great excellence in form, material, and decoration.

Some very exceptional and remarkable porcelain decorations, for use in Chinese temples, exhibited by the Royal Commissioners,

and added to the collection at almost the latest period of the Exhibition, present peculiar and interesting features; they are very characteristic of Chinese skill in the manipulation of porcelain.

WOOLLEN AND WORSTED MANUFACTURES.

As an international representation of a great and important industry, the contributions to the second great class of the present Exhibition are anything but satisfactory. Even nationally it is by no means a fair exposition of the current productions of the various localities in Great Britain in which woollen, worsted, and mixed fabrics form the staple manufacture.

For this reason, and the fact that the special purpose of this essay is to bring out the more distinct and salient points of recent

The famous Belgian goldsmith, M. ARMAND



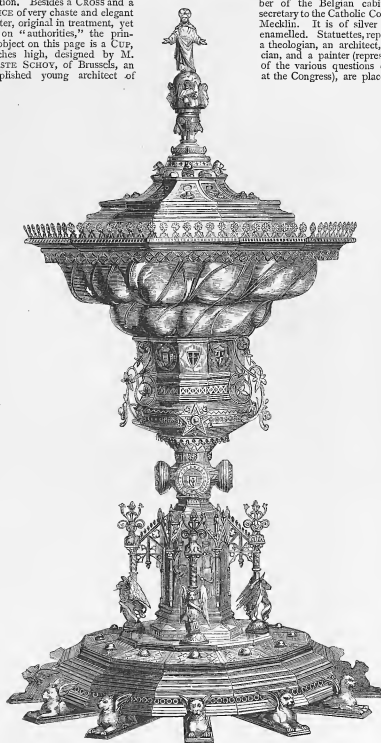
BOURDON DE BRUYNE, of Ghent, contributes to the Exhibition some articles of rare merit and



value. His productions are principally, but not

exclusively, for church uses: in these he excels, and by these he has obtained a European reputation. Besides a CROSS and a CHALICE of very chaste and elegant character, original in treatment, yet based on "authorities," the principal object on this page is a CUP, 22 inches high, designed by M. AUGUSTE SCAÏT, of Brussels, an accomplished young architect of

Belgium. It was presented by "Catholics of various countries" to M. Dupetiaux, a member of the Belgian cabinet, and secretary to the Catholic Congress at Mechlin. It is of silver gilt, and enamelled. Statuettes, representing a theologian, an architect, a musician, and a painter (representatives of the various questions discussed at the Congress), are placed under



rich canopies round the base: the arms of several countries are emblazoned at the base of the bowl. A figure of the Saviour surmounts

the whole. In execution, as well as in design, this is undoubtedly one of the truly great works of the International Exhibition of 1871.

progress in Art as applied to Industry, we have devoted the greater portion of our available space to pottery, porcelain, and kindred products, as calculated to be more useful than the discussion of partial illustrations of a class of manufactures which however important in itself, certainly takes a very secondary position on the present occasion.

The West of England sustains its old reputation against all comers in the matter of perfection of make, dye, and finish. In the latter quality the peculiarly clean character, especially of the lighter fabrics, holds pre-eminence. In the absence of two, at least, of the most famous houses, ten other leading manufacturers effectively represent the district by a collective exhibit; sinking their individuality in a display of goods of which all and each may

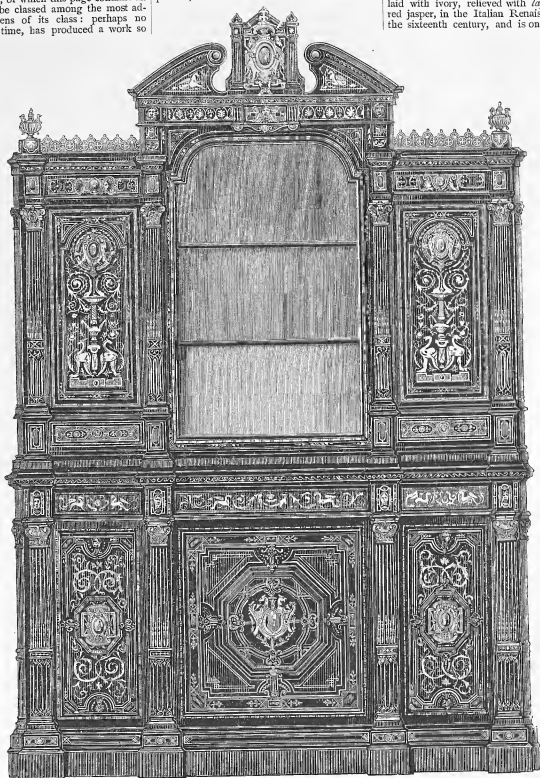
be proud. Messrs. J. and T. Clark, as also Messrs. J. and E. Hayward, both of Trowbridge, exhibit on their own account. The buckskins, twilled cloths, and fancy trowersings, of these firms, are the most elegant and perfect goods of their class in the Exhibition, but if a choice can be made, Messrs. Clark's products claim the first position.

Among the fancy elastics of the collective exhibition, the knitted and welled fabrics of Messrs. C. Hooper & Co., of Eastington, deserve special attention. They are, practically, a species of woven leather. The hatings, too, of this collective display are remarkably fine in texture and finish. In fine cassimeres, the brilliant dyes of Messrs. Strachan & Co., and Messrs. Hunt and Winterbotham, are distinguished for purity of colour and finish.

The CABINET, of which this page contains an engraving, will be classed among the most admirable specimens of its class: perhaps no country, in our time, has produced a work so

perfect; it will take rank, indeed, among the

best productions of any age. It is of ebony, inlaid with ivory, relieved with *lapid-lazuli* and red jasper, in the Italian Renaissance style of the sixteenth century, and is one of the issues



of the firm of JACKSON and GRAHAM. It is designed by M. LORMIER, the principal artist of

their establishment; he has been ably seconded by the artisans employed in its construction.

We engraved the lower part of this work in our Catalogue of the Exhibition at Paris in 1867.

The Yorkshire districts of Leeds, Bradford, and Huddersfield are pretty fairly represented by the collective exhibits of the chambers of commerce of these localities; each manufacturer exhibiting such goods as best represent his speciality. The Leeds exhibit, for instance, comprises 270 lengths by various manufacturers; but no names are given, and the result is, that to buyers, especially foreign merchants, the display is a source of irritation and disappointment, rather than of business-information.

The Scotch woollens are exhibited mostly in the names of the producers, and such well-known houses as Messrs. Dickson and Laing, of Hawick, P. and R. Sanderson, and Brown, Bros., of Galashiels, retain their old positions; while Ireland is represented by the contributions of Messrs. Martin Mahoney and Bros., of

Blarney Mills, co. Cork, in a series of tweeds of tasteful mixtures and good finish. Messrs. W. Bliss and Son, of Chipping Norton, also exhibit examples of their all-wool tweeds, the reputation of which, among buyers, is not likely to suffer by the examples now shown.

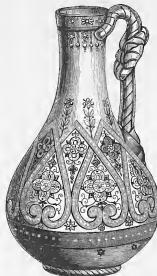
Among the foreign contributions, the productions from Denmark are very interesting, as showing enterprise, progress, and skill in a great variety of admirably manufactured fabrics. Belgium, too, is represented by a fair selection of cloths from the Vervier district. Austria, Hungary, and Sweden also supply good examples; the first-named sustaining the reputation of its manufacturers by excellent productions.

In plain mixed dress goods, the Irish poplins of Messrs. Pim

Although we have allotted three pages to the works of Messrs.



COPELAND AND SONS, we have



by no means exhausted the supply of subjects for engraving; their

vases, jardinières, articles for household uses, of rare elegance and beauty, and their statuettes especially, are of the highest merit—

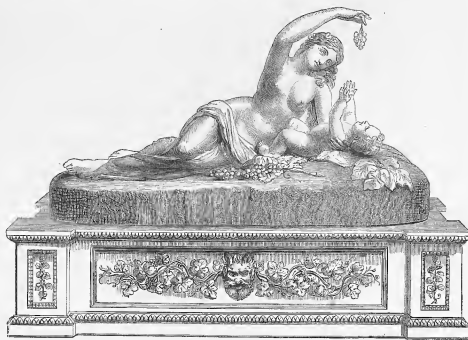


designed, modelled, and painted by accomplished artists. The examples we here give will suffice to justify the praise we accord

to the eminent firm that has so long maintained supremacy among the porcelain



manufacturers of Europe. The principal object on this page is a copy in statuary



porcelain of the BACCHUS AND IVO OF FOLRY, one of the achievements in sculpture of which England may be justly proud. Perhaps

no work of its class has been so successful. It is of great excellence in all respects.

and Messrs. Fry, both of Dublin, take the lead; and in perfection of dye and finish, the few specimens exhibited are quite enough to justify the reputation of both firms.

In printed woollens, the only English productions which call for notice are printed flannels, exhibited by Messrs. T. Williams & Co., Vale Mills, Rochdale; and Messrs. G. Lawson and Sons, Micklethurst. These are evidently the production of the old printers now by-gone skill of the famous Swaisland could produce. Well designed, accurate in fit, perfect in harmony of colour and brilliancy of tint, these flannels will sustain the old reputation of English fabric-printers.

French printed woollens are represented by some half-dozen specimens from the famous house of Steinbach, Kœniglin & Co.,

of Mulhouse. The chints patterns are the perfection of treatment in heavy fabrics for curtains; while the printed Cashmere designs are of the greatest excellence in colouring and harmony of combination. These may be considered as the last productions of Alsace as a province of France.

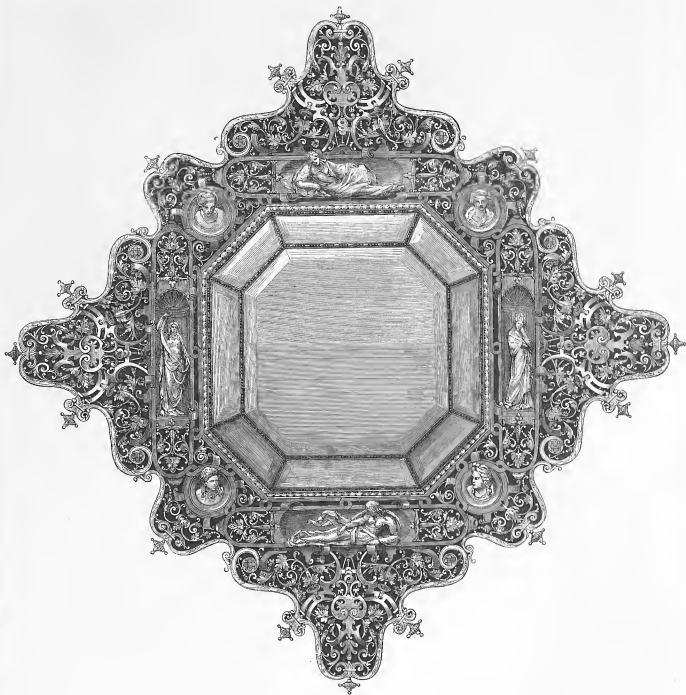
Austrian printing is more largely represented than either French or English, and M. J. Brossi, St. Veit, near Vienna, exhibits some excellent specimens of printed shawls; while the examples contributed by Messrs. V. Mayer and Son, of Vienna, in the form of picco-goods, confirm the impression that in Austria printing has greatly advanced of late years, as these latter goods recall to mind the best English prints of this class exhibited in 1851, when these fabrics were so much in vogue.

SHAWLS.—Having alluded to printed shawls, the woven

Engraved on this page is a MIRROR, one of the contributions of M. BARBEDIENNE, of Paris, whose collection of works in bronze attracted,

and merited, marked attention at the International Exhibition, fully sustaining the high position occupied by France in that department

of Art. It is a composition of much grace and beauty, and of great refinement in finish. The figures are borrowed from the famous gates of



the Baptistery at Florence—the gates, renowned for centuries, the work of Ghiberti—of which Michel Angelo is reported to have said they were worthy to be the gates of Paradise. M.

Barbedienne was a large contributor to the Exhibition; he has achieved the highest distinction in Paris; obtaining Medals of Honour in all the exhibitions at which he has competed. It

has been our privilege to make his productions better known in England, by the engravings and descriptions we have given of them from time to time. They are often works of high Art.

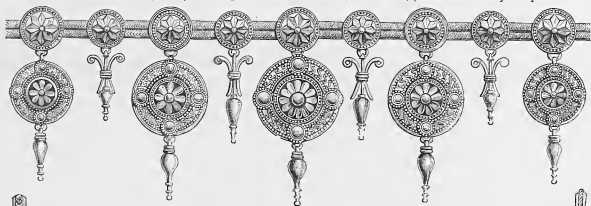
specimens of this class may now be considered. Change of fashion has had its effect upon this important industry, and the Exhibition reflects the change. The Paisley and Norwich houses are unrepresented in this speciality.

Messrs. Norton, Bros., of Clayton West, Huddersfield, contribute a fair representation of the shawls, &c., for which the house has been so long noted. These are in a variety of patterns, chiefly stripes, in the manner of Indian borderings. The colourings are generally very excellent as regards brilliancy and harmony in combination. In quality of make and finish it is impossible to conceive goods of a better quality. With the shawls, Messrs. Norton, Bros., exhibit excellent examples of seal-skin mantlings, and other kindred fabrics. Messrs. J. C. Taylor, Bros., of Newsome and Huddersfield, exhibit a small but very elegant

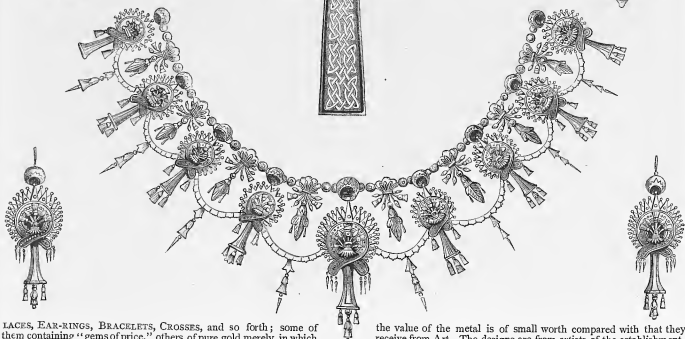
series of examples of fancy wool and silk shawls of charming texture and finish, the colourings being very artistic and effective.

Messrs. W. Bliss & Son, Chipping Norton and London, give a very practical illustration of this new branch of their old-established business. The designs and colouring of their fancy-striped shawls are very effective and harmonious, and the "make" quite worthy of the reputation of the house. They also contribute specimens of their well-known "make" in fine wool plain shawls. Messrs. Claburn, Sons, and Crisp, Norwich, exhibit none of their usual productions in high-class shawls, but contribute a small, and effective, illustration of their carriage-shawls. As a matter of course, the taste and skill which distinguished their finer fabrics is brought to bear upon these coarser productions.

Messrs. HANCOCK & Co., the renowned jewel- | ers and goldsmiths, Bruton Street, Bond Street, | contribute not only examples of "PLATE," some



of which we have engraved, but also a small case of "rich and rare" JEWELS, the value of which has been largely augmented by the influence of pure taste and sound Art. We selected those which grace this page; they are, for the most part, based on ideas borrowed from antiques, without being actual or slavish copies; and they comprise all the varieties of personal adornment—NECK-



LACES, EAR-RINGS, BRACELETS, CROSSES, and so forth; some of them containing "gems of price," others of pure gold merely, in which

the value of the metal is of small worth compared with that they receive from Art. The designs are from artists of the establishment.

The foreign production in figured woven shawls is illustrated by a single specimen contributed by Hlawatsch and Isbury, of Vienna, the design being in imitation of Cashmere. The weaving rivals the true fabric in fineness and perfection of surface.

From Belgium there are a series of specimens of small plaid summer-shawls, exhibited by Messrs. H. Rolin and Son. They are generally good.

FURNITURE FABRICS.—The contributions under this head do not by any means represent this important branch of textile industry. Messrs. Claburn, Sons, and Crisp, Norwich, contribute a few specimens of their figured tapestry for curtains, all of admirable design and harmonious colouring. In these goods we see the influence of the teachings of the past twenty years in

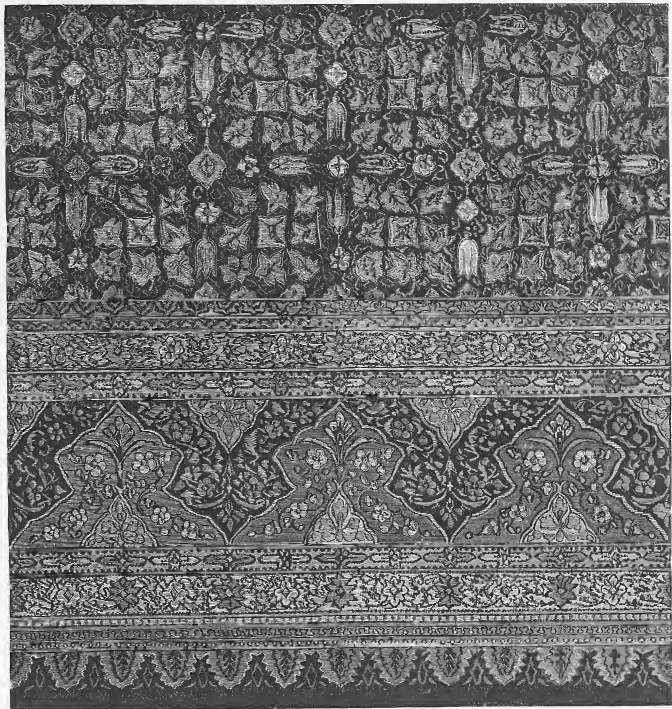
relation to fitness of design for fabrics of this class. Original in treatment, but upon a sound principle, there is no affectation of antique types and models, as if the mediæval weavers had exhausted all invention in this direction, and all that the producers of the present day can do is to slavishly follow them.

Messrs. Norris & Co., London, also exhibit some superior fabrics of fine design, and some very ably-designed borders for curtains. The Irish firms, Messrs. Fin, Bros., and W. Fry & Co., both of Dublin, surpass all their former efforts in the production of brocaded poplins for furniture purposes. The designs are, as a whole, very elegant, and especially well adapted to the material and mode of production. Messrs. J. and J. S. Templeton, of Glasgow, exhibit specimens of their patent brocade curtains, with

We engrave on this page another of the
CARPETS manufactured and exhibited by JOHN

BRINTON & Co., of Kidderminster, whose
extensive and long-established Works produce

the most perfect and beautiful floor-coverings
that supply half the world, finding their way



into every country where they are necessary, or
comfortable luxuries. This carpet is of the

"patent Axminster," a class to which their atten-
tion is mainly directed. We convey an idea of

its ornamentation, but none of its harmony in
colours, and the delicacy of the material.

borders made up complete, in use in the Fine Art Gallery. This
fabric is admirably adapted to its purpose, and capable of bold as
well as very refined effects in the brocaded design. The filling
alone, without borders, can be made two yards wide.

Mr. J. W. C. Ward exhibits examples of heavy-curtain fabrics
in brocaded patterns, of excellent treatment in design.

The best foreign contributions are from Vienna, and Messrs. P.
Haas and Son fully sustain their great reputation by their furni-
ture fabrics. Some of these are superb in design and colour.

CARPETS.—This important section of decorative woollen fabrics
is not so largely represented as might have been reasonably ex-
pected. Our space will only permit of a brief notice of the
English productions, premising that a very great and healthy
change has taken place in the character of the designs em-

ployed. Twenty years ago, nothing could possibly be more inap-
propriate than the whole mass of designs executed in carpets;
but now the fact that the carpet is a decorated covering for a
floor, and that the floor is a horizontal plane to be walked upon,
and that the design ought not to contradict these facts, seems to
be pretty generally understood and acted upon, thanks to the
incessant iteration of a few simple rules and conditions, and the
consistent action of a few able artists, such as Mr. Owen Jones,
Sir M. D. Wyatt and Dr. Dresser, whose attention to this depart-
ment of industrial design has had a marked influence on its pre-
sent position.

The specimen carpet-patterns exhibited by Messrs. Jackson
and Graham, illustrate this change very distinctly. They are
exceptionally artistic in treatment and novel in effect.

Z

Messrs. JOHN ADAMS & CO., of the Victoria Works, Hanley, Staffordshire Potteries, are ex-

them within the reach of ordinary purchasers: they may be, and are, the acquisitions of "the

We have selected from their large stock, GARDEN-SEATS and FLOWER-POTS, and also a JAR-



tensive and highly meritorious manufacturers of



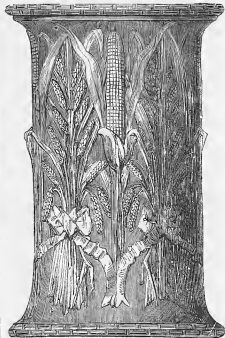
earthenware, whose productions in the style



known as "majolica" have a wide circulation: for the prices at which they are supplied being



million." But though cheap, they are good; good in design and excellent in manufacture.



DINIERE of much grace and beauty. These are products of need in all gardens and conserva-



stories, that may be, as we have intimated, acquired on easy terms. The ornamentation is generally borrowed from natural forms; but they

add to, rather than take from, the value of the fern or plant the flower-pot may contain, serving as a base to the "greenery" that nature supplies.

A large and important carpet, exhibited by Messrs. Turberville, Smith & Co., London, is a remarkable specimen of patent Axminster. The design (by Sir Digby Wyatt) is a panelled one, the quantities being well distributed.

Messrs. Templeton & Co. contribute some excellent examples of their patent Axminster. One specimen is especially rich in tone and the perfect harmony of the colouring.

Messrs. J. Crossley and Sons, Halifax, exhibit the most complete series of carpets, with borders, all of Wilton pile. They are all well designed, mostly, as we are informed, by Dr. Dresser. The general tone of most of them is subdued, and while brilliancy is not sacrificed, they harmonise well in the mass.

The Kidderminster manufacturers do not exhibit very largely. Messrs. Willis & Co., John Brinton & Co., Mr. Charles Harrison,

and Messrs. Woodward and Grosvenor, are all represented, some by a single example only. We have no space to particularise, but all give evidence of a very decided advance in the quality of design and more perfect adaptation to use.

In concluding this essay upon the classes of Industrial Art in which design and artistic skill play so important a part, we feel but too sensibly that there are many other points of this interesting international gathering to which, had space permitted, we might have profitably called attention, and utilised as lessons in the principles of design. The pottery and the woollen products were, however, our special theme. The machinery and certain processes connected with both classes might have been usefully considered, since both illustrated a decided advance in the sci-

The Cup engraved on this page was presented by the Empress Eugénie to M. DE LESSERS, whose famous work in Egypt has given him renown throughout the world, and obtained for him the gratitude of millions who

will profit by his labours. It is the production of M. M. FAVNIER, FRÈRES, of Paris, and was one of the leading attractions of the Art-Court at the International Exhibition. As will be seen, it represents a Nile boat, the



figures and the reliefs on the side being illustrative accessories to the story of one of the many marvellous achievements that Science has accomplished in our age. The boat is enameled, the figures being of pure gold. The gift is worthy of the giver and the receiver.

tific and mechanical methods in vogue twenty or twenty-five years ago. The improvements in the machinery now applied to the preparation and manufacture of wool have been numerous and important, and to our minds are to be attributed to the complete suspension of the manufacture of machinery, as applied to cotton, during the cotton famine occasioned by the civil war in the United States. The attention of skilled mechanics was of necessity directed to those industries, woolen and flax, which sought to make up for the dearth of cotton, and the complete suspension of nearly all operations therein. The result is visible in the novel and ingenious machines which have given such an interest to the mechanical section of the Exhibition.

The lessons imparted to all who desired to learn have been, for the most part, of a solid character, calculated to produce

good results in the future; and the means now placed at the command of her Majesty's Commissioners for the Exhibition of 1851, to carry on the work inaugurated with such *début* and success twenty years ago, are such as to render their task a comparatively easy one in the future, if sound principles, experience, and technical knowledge guide the work in hand. Experiments for the sake of novelty, and catering to the crude and unpractical notions of *dilettanti* committees, or the ultra-commercial greed of mere buyers and sellers, whether of home or foreign growth, will have to be carefully avoided; otherwise a noble ship may become an ignominious wreck from lack of skill, or a reckless impatience in handling and steering her.

We have engraved, on another page, some of the works of M. ARMAND BOURDON DE BRUYNE, an eminent Flemish artist-manufacturer (chiefly of objects for church uses). This page contains a "CORONA LUCIS," presented by the Belgian Catholics to "the Church of the Holy



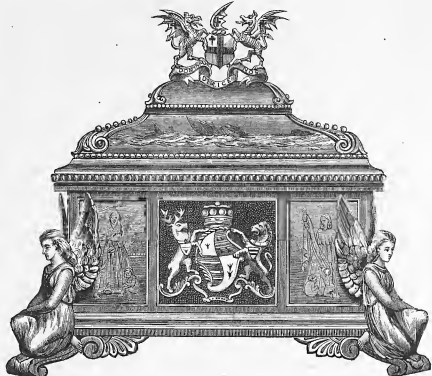
Name of Jesus," at Jerusalem, in memory of Godfrey of Bouillon. The angels bear roses, representing the emblems of the Passion. The shields of the upper circle are of crystal. The shields of the lower circle are enameled with the Belgian lion, in enamel. The work is designed by M. VAN DEN FOLLE, of Ghent.





THE Corporation of the City of London presented to the BARONESS BURETT COUTTS a "resolution" embodying grateful thanks for the munificent boon of the Columbia Market.

AND ROSEBELL. The body of the box is divided into eight panels, seven being occupied by engraved *tableaux of acts of Mercy*. The eighth



It was enclosed in a CASKET of gold, of which we give an engraving. The task of designing

and executing this very charming work of Art was confided to the renowned firm of HUNT



and centre panel in front bears the arms and supporters of her ladyship. Supporting the box



are four angelic figures, emblematic of Prudence, Justice, Temperance, and Fortitude. The City arms and supporters form the apex of the lid.

THE INTERNATIONAL EXHIBITION, 1872.

BY GEORGE WALLIS,
KEEPER OF THE ART-COLLECTIONS, SOUTH KENSINGTON MUSEUM.

IT is a legitimate subject for congratulation that, taken as a whole, the first of the series of Annual International Exhibitions, inaugurated by her Majesty's Commissioners for the Great Exhibition of 1851, last year, was a success.

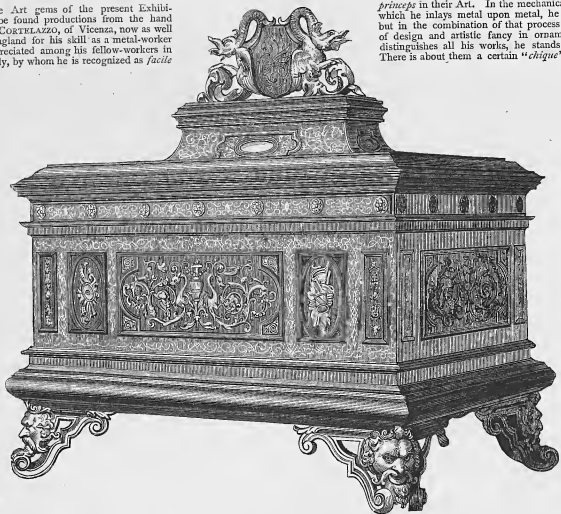
Without attracting that absorbing attention, even nationally, and still less internationally, which characterised the Exhibitions of 1851 and 1862, sufficient interest was manifested in the dis-

play, to attract a much larger number of persons than could have been reasonably expected, and the returns showed that 1,142,151 visits were paid to it, viz., 1,040,193 by daily payment, and 101,958 by season tickets. The largest number of admissions on any one day was 21,946. This was on Whit-Monday. The smallest number was on Friday, 18th August, when only 5,800 were admitted. At the date at which this essay has to be commenced no official report has been made by her Majesty's Commissioners of the financial results of the Exhibition of 1871, but it has been generally assumed that a surplus of about 250,000 was realised. This is certainly an auspicious commencement, and it more than justifies the outlay of funds, of which the Commissioners are the trustees, in the interests of Industrial displays of this kind for the promotion of

B

Among the Art gems of the present Exhibition are to be found productions from the hand of ANTONIO CORTELAZZO, of Vicenza, now as well known in England for his skill as a metal-worker as he is appreciated among his fellow-workers in his native Italy, by whom he is recognized as *facile*

princeps in their Art. In the mechanical skill with which he inlays metal upon metal, he has rivals; but in the combination of that process with purity of design and artistic fancy in ornament, which distinguishes all his works, he stands unrivalled. There is about them a certain "*chique*" which un-



mistakably marks the productions of Cortelazzo's chisel. The BRACELET, of which we give an engraving, is verily a marvel of work worthy the

best of the *cingno-cento* masters. It consists of three plaques of steel, on which the "Triumph of Galatea," charmingly designed, is represented

in *repoussé* work of the most minute and delicate description. It is the property of Lady Drake, by whom it is exhibited. The "COFFER"



is in *intarsia* of gold and silver (partly flat, and in other parts in relief) on steel. It is one of the

numerous specimens of Cortelazzo's works which are to be found in the collection of Sir William

Drake, one of the principal English patrons of the artist—whose genius is now fully appreciated.

Science and Art in connection with the manufactures of the United Kingdom.

It is only just to the promoters and managers of these annual gatherings to state that the problem to be solved in their successful administration was a difficult one, and that varied and often conflicting interests, and, certainly, even still more varied and conflicting ideas, had to be reconciled.

The fact that a rigid system of selection was to be enforced, and that all objects proposed to be exhibited were to be submitted to a special Committee, and that such objects were to be sent in at an early date, while in itself right in the abstract, was practically very difficult of attainment, inasmuch as there was danger, and very great danger too, that objects would be seriously deteriorated in appearance by exposure, long before the period of

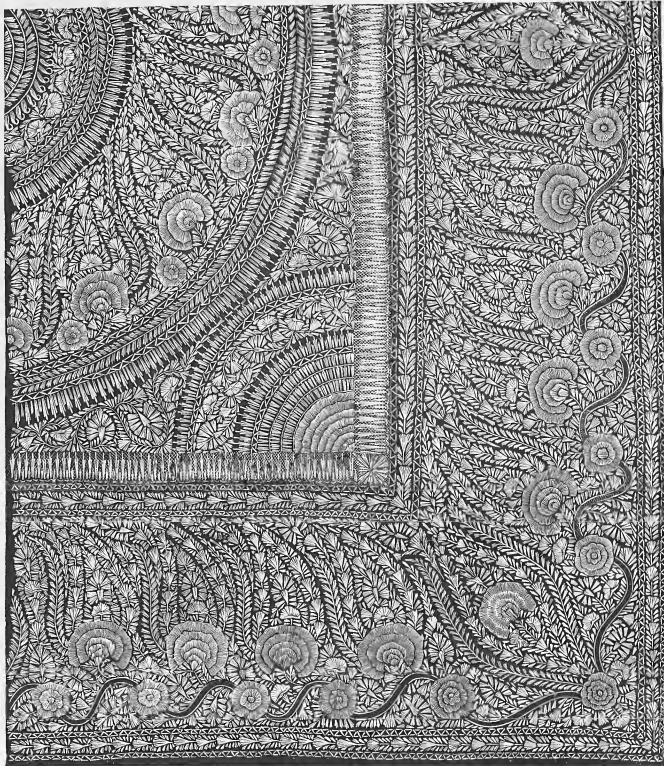
the opening of the Exhibition. As a matter of course there were endless exceptions to this regulation, and the Committees of selection repudiated the responsibility thrown upon them publicly, because privately the decisions they had come to had to be over-ruled; often as a matter of common-sense, and the necessity for recognising second or third-class productions, when those of the first class were not to be obtained; because the producers preferred their own personal convenience, and sustaining their own reputation in their own way, to yielding to the dictum of officials who, they profanely considered, knew very little about the technicalities they were dealing with, and appeared to care still less.

Another great change as compared with former Exhibitions, was the provision of all glass-cases by the Commissioners, and the

Foremost of the boons supplied to the International Exhibition are the works of various

kinds contributed through the India Office. They are powerful aids to all kinds of manufac-

tures, suggesting admirable models, and giving rare lessons in perfection of workmanship. There



have been no productions from any part of the world so fertile of instruction to the artisan

and manufacturer in every branch of Art industry. This engraving is copied from a Delhi SHAWL,

of black net, embroidered with floss silk, the production of MANUCK CHUND, of Delhi.

classification and arrangement of the objects by the officers of the Exhibition, rather than by the exhibitors themselves or their agents. As a matter of course the cost of exhibition was very much lessened to the manufacturer, and greater uniformity of display was secured; but then each exhibitor had to submit to a minute division of his productions according to the exigencies of the classification, and a dozen different objects by the same producer might be in as many different places. This interfered greatly with the collective representation of some of the best houses in the kingdom, and except that the official classification broke down at certain points, and the personality of the manufacturers had to be considered rather than the individuality of his productions, the result would

have been a vexatious display of disintegrated atoms, rather than of concrete excellence, even when excellence existed in so marked a degree, that division or separation could not destroy it. Yet the standard might be considerably lowered, through products designed and executed in the same spirit not being grouped together.

In addition to the novel principles of selection and arrangement, a new and, to our mind, most admirable rule was instituted as to the sale of objects.

It must have been clear to the most casual observer of the progress and development of these Exhibitions that, from the first International Exhibition in 1851 to that in Paris in 1867, there had

The singularly beautiful
CHANDELIER that graces

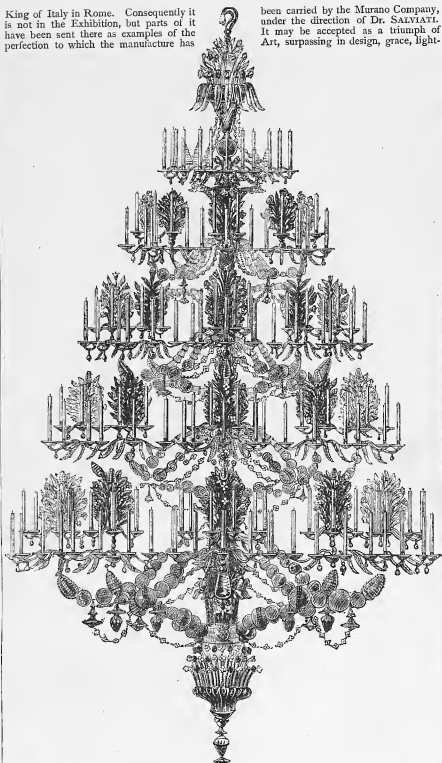


this page is one of the



decorations of the Quirinal—the palace of the

King of Italy in Rome. Consequently it is not in the Exhibition, but parts of it have been sent there as examples of the perfection to which the manufacture has



ness, and workmanship, the best ancient specimens of "Venetian glass." The other objects on this page are the ordinary products of the manufactory; they are better suited to our purpose than works of greater refinement and worth. The modern glass of Venice is now well known and largely appreciated in England, the establishment in St. James's Street having

been carried by the Murano Company, under the direction of Dr. SALVIATI. It may be accepted as a triumph of Art, surpassing in design, grace, light-

been extensively patronised in this country, and



there a thousand varie-



ties of manufactured articles may be examined.

been a gradual but inevitable tendency to convert them into bazaars or fancy fairs. The shop-keeping element in the way of agencies had been introduced, even in 1862, to such an extent that the integrity of the display as an Exhibition was seriously compromised. At Paris in 1867, the defiance of the regulations as to sales, and the removal of objects, and a new supply of these objects from day to day, was notorious. "Touting" was as common as in any bazaar, and it became a positive infliction upon a visitor who desired to examine an object carefully for the purpose of obtaining information, unless he intended to buy it.

The regulations for sales in 1871 promised to put an effectual stop to all this, by rigidly excluding all attendants in connection with the exhibits; an official agent being appointed who was held

responsible to her Majesty's Commissioners. The excellent rule was laid down that all purchases should be made through such agent or his officers, as well as that all orders for similar objects to those exhibited should be given through him; while no object whatever was to be delivered until after the final close of the Exhibition.

In theory this was an effective and dignified position to take; and carried out as it was throughout the whole of the British Section, and, indeed, as applied to the majority of Foreign productions, the result was satisfactory after the agency machinery got fairly to work. Unhappily there was a good deal of delay in settling the details necessary to make the agents' services thoroughly efficient, and while the Exhibition was a novelty, and

This page contains engravings of eight of the JEWELS contributed by Messrs. HOWELL AND JAMES. They are examples of

firm two Bracelets and two Pendants, the others being Betrothal and Bridal Locket. Great praise is due to Messrs. Howell and James for

collection are Sir M. DIGBY WYATT and Messrs. EASTLAKE, LEIGHTON, and DAY. It is fortunate that Messrs. Howell and James have



refined taste, without affectation or pretence. Some of them contain gems of rare value; and all are composed and arranged with judgment



the successful efforts they have made (by securing the assistance of artists of acknowledged eminence and repute) to introduce into the production of their Jewellery a higher style of Art-



responded to the demand made on their large resources; for the contributions of British Jewellers to the Exhibition are lamentably few: as



and skill. Moreover, they are admirable as specimens of workmanship; sharp and brilliant in execution, and designed by accom-



design than has often been attempted in this country. It will be a sufficient proof of this to mention that the principal designers of this



unhappily our report will show. They have aimed at originality, and have attained it: giving prominence to the productions of British



plished artists. We convey but a faint idea of their grace and elegance. In such cases, the want of colour is severely felt. We have selected from the "exhibits" of the eminent



Art-manufacturers, and enabling them to compete with the best producers of the Continent: few of whom, however, as will be seen, compete.

the objects were new to the public, little or nothing could be done with the certainty that an object purchased could be resily secured to the buyer.

Probably much of the delay may be set down to the exhibitors themselves not quite understanding what they were to do, and in some instances seeking to place the power to sell in the hands of their usual London agents, which it was perfectly clear could never be permitted, if shop-keeping was to be excluded from the Exhibition.

Unhappily this arrangement was ignored altogether in the case of the exhibits in the French Annex, and a most unfortunate, and indeed unseemly misunderstanding between the authorities and the British exhibitors was the result.

We are not disposed to waste valuable space, or the time of our

readers, by going into the details of this unhappy affair. It was quite clear from the beginning that the arrangements made with the French authorities, and the concessions made to the French exhibitors, would have to be abrogated for the future. The most difficult part of the business arose out of the fact that a considerable sum of money had been expended by the French Commission in the erection of a special annex, in which they were, as it appeared, to be at liberty to make such rules and regulations in relation to the exhibition and sale of the productions of France as appeared to them to be best calculated to promote the commercial interest of that country, and the individual benefit of those persons which the Commission considered could best represent the various phases of Gallic industry, from year to year.

Unfortunately, even their own regulations were read in a very

We engrave on this page a group of VASES

GOODE, for whom they were expressly made

The paintings (*peinture sur faïence*) are by M. Solon,



contributed to the Exhibition by Messrs. at the renowned manufactory of Stoke-upon-

the artist who was for several years the "Chief"



Trent. They are graceful of form, but their merit principally consists in the ornamentation.

at Sévres, but who is now a resident in England.

wide sense—so wide as to completely override the general regulations of the Commissioners of the Exhibition, as a whole.

It was understood that all objects exhibited in this or any other annex should be simply illustrative of the special industries of the year; and that, while other objects might be admitted under the head of Fine Art, yet the artistic element should so far predominate that there could be no question as to their right to admission as works of Art. When, however, it was seen that, in addition to Art-bronzes, which were in no way included in the programme of 1871 except as works of *Art pour se*, Jewellery and other "*objets d'Art de Paris*," as they are called, were displayed and sold from day to day in the manner of a bazaar, there was an end to all confidence on the part of the British exhibitor that any regulations whatever could or would be carried out in those

annexes, whatever might be done in the galleries of the Exhibition proper.

Nor was the matter at all improved either in principle or in dignity, when, in consequence of the strong remonstrances of exhibitors *in posse* or *in esse*, it was proposed to extend the system of sales and daily delivery to all exhibitors who chose to avail themselves of the privilege. For it at once became clear that the authorities of the Exhibition had not the remotest idea of the commercial compacts which exist between the manufacturers, merchants, and retailers of Great Britain; and that by proposing such a course, they were simply attempting to revolutionise the whole commercial system of the country—a task quite as difficult, and possibly fraught with as evil consequences as a revolutionary change in the political system, since the former would have dis-

We give on this page four examples of the metal-work of India, contributed by the India

Museum. The larger two are CUTS—specimens of the brass-tinned work of Moradabad. They

are of articles in metal is free to study these



are of exceeding interest, and of singular novelty; through to the brass, the effect produced being in manufacture. The tinned surface is chiselled richer and harder than brass and tin of the



and other productions of the class; they cannot



ordinary character. The other two are "Sohare" WATER-BOTTLES, of the well-known Bedere work—they were manufactured chiefly and in

greatest perfection at Bedere, in the Deccan. It resembles niello, and some of it is true niello. It is unnecessary to add that any British pro-



fail to prove valuable models to any Art-producer.

organised the very means by which thousands of intelligent and enterprising persons obtain their livelihood and maintain their standing in society, not as producers themselves, but as distributors of what the manufacturing populations of the country were engaged in producing.

It is only just and right to state plainly, that we cannot believe for a moment, the effects of the policy sought to be initiated, in order to sustain, in a perfectly honourable manner, the engagements with the French Commission in relation to these annexes, was at all seen or understood by those who proposed so sweeping a measure, as that all exhibitors should be permitted to sell and make daily delivery of goods sold under certain regulations. We do not expect that they understand it now, as their pursuits and

associations are so widely different from those of the manufacturing and commercial classes; but the latter understood it, and having declared, with no uncertain voice, that they would have nothing to do with the Exhibition on such terms, there was an end to the controversy, and the Royal Commissioners in due course announced their decision to abide by the original programme, inasmuch as the French and other foreign authorities had given up their right to effect sales contrary to that programme, either in the galleries of the Exhibition or annexes.

But in addition to the question of sales there arose another difficulty. The exhibitors objected to the constitution of the Committees of selection, composed, as they were, of ladies, noblemen, and gentlemen, who, however high in social position or honourable

This page contains engravings of a large number of the works in stoneware of Messrs. Doulton & Co., of Lambeth;

of utility, others of ornament, and others for the cabinet; and in many cases they merit the high favour of those who collect pure works of Art. The body is of stoneware, but

and different from another. We have described the process, and all matters that appertain to it, in the ART-JOURNAL. It may be almost



they comprise a great variety of objects—some



each article has passed through the hands of an artist, and been decorated with judgment and taste; there is, consequently, no moulting of the design, each being distinct



noticed as a new art; for though we are in a measure familiar



with productions of the kind—productions of the later part of the last century—Messrs. Doulton

have very largely improved upon predecessors. They have met with much patronage and en-

couragement, and are making great progress. We are glad to know the principal artist is a lady.

in motive, could scarcely be expected to know much of the commercial bearings and industrial necessities connected with the objects submitted to their judgment; and inasmuch as the merits of a large number of products did not always depend upon their simply fulfilling the conditions of a highly-educated taste in the abstract, the exhibitors naturally demanded that persons practically acquainted with the technicalities of the industries to be adjudicated upon should be placed upon these Committees of selection. This was acceded to by the Royal Commissioners, and thus another subject of irritation was got rid of.

It would be mere affectation to ignore the fact that this controversy has had a serious effect upon the prospects of the Exhibition for the current year, since, pending the discussion of the question, manufacturers took no steps towards making suitable preparations

for exhibiting, and the lateness of the date at which the final decision was announced, apart altogether from what many earnest supporters of the Exhibition considered the ungracious terms of the announcement, certainly prevented the execution or the completion of many important contributions.

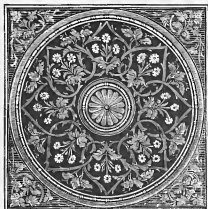
The present Exhibition, then, is of a limited extent compared with that of 1871. The Royal Albert Hall is not included in the space set apart for arrangement, but we think this an advantage; for whatever the Exhibition of 1871 may have gained in extent by the use of the galleries, theatres, and salons of that enormous building, certainly the loss in everything like unity of purpose, convenience of access, or beauty of effect in arrangement, was very evident in the straggling and disjointed groups which were necessitated by the very formation of the building itself.

We engrave on this page some of the designs for TILES, contributed by Mr. ROBERT MINTON TAYLOR, of Fenton, Stoke-upon-Trent, whose



exhibits in 1871 attracted and merited marked attention as examples of the best style of the art. Those of which we give engravings are

designed by Mr. E. WELBY PUGIN, and Mr.

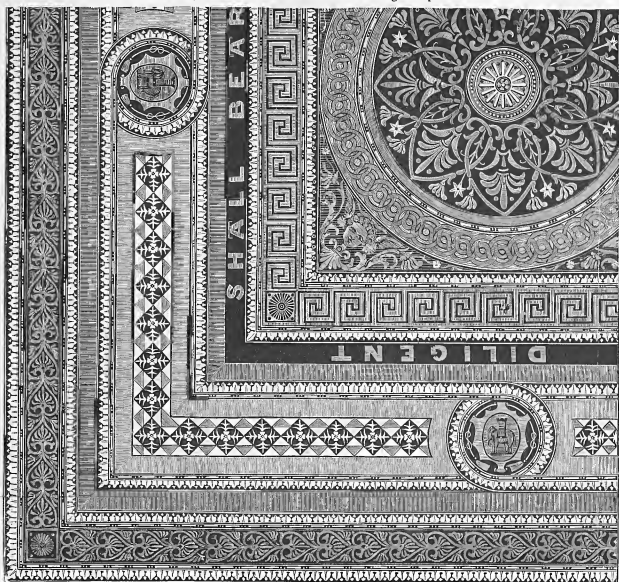


GEORGE EYRE, artists and architects of high re-

pute who have given much thought to such subjects. They are not only designed for ecclesiastical purposes, but for private houses, conserva-



atories, and public structures of all kinds. The specimens that have been exhibited show the perfection to which the art has been carried;



they are brilliant in colour, and conspicuous for harmony of composition; sharp, even, and admirably adjusted in "fitting," and in great variety.

A comparatively small compensation, however, for the haphazard spaces in the great hall is gained by the removal of the Meyrick Collection of Armour from the galleries on the ground-floor of the permanent buildings which bound the southern side of the Royal Horticultural Gardens; and certainly whatever may be lost in the matter of extent is more than compensated for by convenience of access, and the facility with which the important industrial products coming under the head of Class 12 of this year's display—paper, stationery, and printing—can be examined.

The generic divisions of the Exhibition are the same as last year. Division I.—Fine Arts, applied or not applied to works of utility. This includes paintings of all kinds, sculpture, modelling and carving, engraving, and kindred arts. Then come architectural designs and models, and following upon these, high-class works in tapestry and textile fabrics, such as carpets, embroideries, shawls, lace, &c., designs for all kinds of decorative manufacture and reproductions of various ancient works of Art, in various materials, and by various methods.

All this opens a very wide field for the display of high-class

G. ALFRED ROGERS, the son and successor of the most renowned

and boxwood; the TRYPTICH, of walnut-wood. These are designed



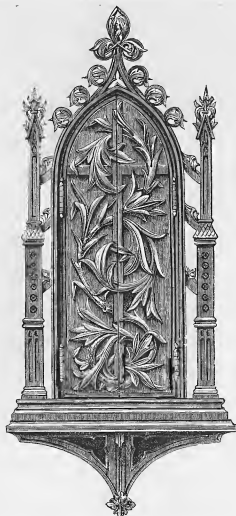
English wood-carver of this century—Mr. W. G. Rogers—exhibits



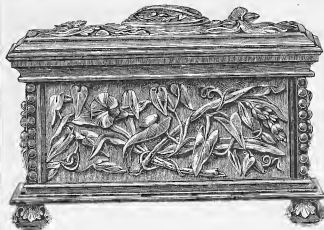
several examples of great ability, excellent in design, and of rare skill



in execution. We engrave some of them; the CASKET is of ebony



by G. A. Rogers; so is one of the BRACKETS; the Gothic bracket being from a design by W. H. Rogers; and the BOOK-COVER by Miss Rogers, whose travels in Syria and the Holy Land have obtained



merited fame. On one side of this cover is carved a branch of Spina Christi; on the reverse, a Syrian fig-leaf; at the corners are acorns, carved from specimens grown on Abraham's oak, and very admir-



ably carved in the wood of that



tree, and let into the boxwood panel.



works in every department of Industrial Art, apart altogether from the special industries selected as the illustrations of the year in the ordinary course of manufactures.

These are comprised in Division II.; cotton and cotton fabrics being the representative textile industry of 1872. Now, with the exception of the great and important display made by the Manchester manufacturers through their Chamber of Commerce at the International Exhibition at Paris in 1855, the cotton trade of Great Britain has never been illustrated in any of these gatherings. In 1854, whilst there were some exceedingly interesting illustrations of certain phases of this great and important national

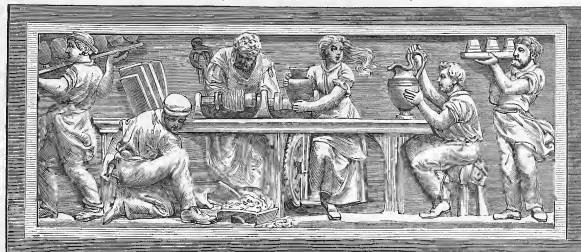
industry, from extremely fine examples of spinning to elaborate and beautifully woven twilled fabrics of an exquisite texture and finish, yet, as a whole, the true position of the cotton trade, in its almost innumerable ramifications and phases, was practically unrepresented in its widespread industrial influence on the commerce not only of this country, but of the world at large.

In 1855, however, the Manchester manufacturers took the matter up seriously, and with the determination of making the most of what they felt would be an important opportunity for showing not only the French people, but all continental traders and others who might visit the Exhibition, the real position of the cotton industries

In the Illustrated Catalogue, 1871, we gave four examples of works in terra-cotta, executed for the Wedgwood Institute at Burslem by Row-



LAND J. MORRIS; we now give three of the *bas-reliefs*, representing PAINTING, TURNING, and FIRING: others of the series illustrate



the various processes of the potter. They are productions of genius, admirable in design, drawing, and modelling. The artist has been



a pupil in the School of Art, and his works have been executed at South Kensington, where he is one of the "approved good masters" in sculpture.

of Lancashire and its neighbourhood; and, if possible, proving how the continental system of fiscal restrictions on commerce deprived the peoples of the various countries of fabrics which in themselves were necessary to their health and comfort, from the lowest and coarsest sheetings, shirtings, and towellings, to the finest muslins and quiltings. Carried out without regard to cost, every specimen labelled with prices, and the whole so classified and arranged as to at once convert the portion of the Palais de l'Industrie, in which the examples were exhibited, into a huge Manchester warehouse of the highest type, the display was complete. Of course, people spoke of it as nothing else but a warehouse, and the unreflecting regarded it as a big shop in which

pattern goods from Manchester could be studied to the great advantage, no doubt, of commercial men; but beyond that, it was looked upon as a wilderness of calico which no one with æsthetic tastes would think of visiting. This display, however, did its work effectively. It gave our continental neighbours a lesson on the value of common-sense tariffs, at least, and gave also an immense impetus to the French Treaty of Commerce, which has done a good work, whether it be finally renounced or not.

The Manchester Chamber of Commerce, at the invitation of a special deputation from the Royal Commissioners of the Exhibition, again undertake the organization of a suitable display of Manchester cotton fabrics; but the chief illustrations of this

We allot another page to the rare and valuable works contributed by the India Museum. The first is a SCREEN of carved ebony from Madras; the

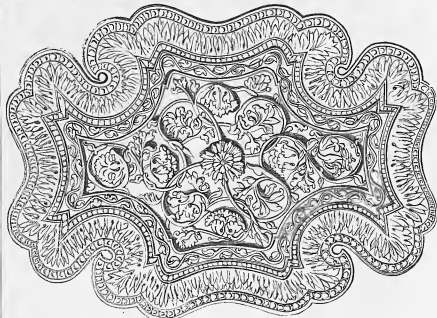


second, also from Madras, a CADDY of ebony, carved; the third, a STEATITE, or soapstone tray, from Agra; the fourth, the top of a Box, of sandal-wood, bound with Bombay inlaid work. There are

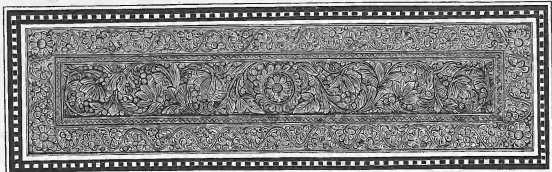
several styles of Bombay carved sandal-wood—viz., of Canara, of Bombay, of Surat, and



Ahmedabad: this is a sample of the Bombay and Surat style. These are the productions of



modern manufactures. Although in a measure based on the modern antique, it is impossible to



exaggerate the value of the collection, brought together at the India Museum for the benefit of the British designer, manufacturer, and artisan.

industry is in the machinery division. In due course we shall endeavour to illustrate the present state of the cotton productions of the north as compared with previous international gatherings.

The next important class in the division of manufactures is that of jewellery; that is, of articles worn as personal ornaments—trinkets, rings, &c.—made of the precious metals, set with precious stones; as also imitations of these objects, by the various methods of production.

It must be distinctly understood that this class does not include in any sense goldsmith's or silversmith's work, or watches. These will form distinct phases, or classes, of future exhibitions; but, as in the last year's Exhibition, specimens of the goldsmith's or silversmith's art, claiming to be works of Fine Art, are exhibited in Division 1.

The Royal Commissioners, in conjunction with the authorities of the South Kensington Museum, have opened extensive communications with all parts of the world for the purpose of obtaining as complete a display as possible of the jewellery, trinkets, and personal ornaments of all nations, civilised or savage. A very important and highly suggestive collection from India is the result of the efforts of the authorities of the India Museum.

The condition of France, and especially of Paris, militates largely against anything like a representation of what, in ordinary times, we know is produced in that country, not so much for home use as for the wealth of other countries, who flock to the great centre of fashion. The exquisite products of many of the leading Parisian houses will on this occasion be "conspicuous by their absence." At least, that is our fear at the period at which we write; but the

The "BACILE," or deep dish, here engraved, is the work of ANTONIO CORTALEZZO, of Vicenza, the eminent artist in metal-work, to whose beautiful productions we have in previous

numbers of our Journal referred. The dish was executed for Sir Ivor Guest, Bart., whose family arms are introduced in the centre medallion. The style is pure *cinqe cents*, and the work is

of exquisite delicacy, but less bold in design than some of those specimens which have been previously engraved in the ART-JOURNAL. The material is steel, enriched with arabesque de-



signs chased in silver, and ornaments in gold, by the process of *intarsatura* and *gemmatura*—terms often used indiscriminately, but, in fact, signifying two entirely separate processes of

manufacture. "Tarsia," properly speaking, is the insertion of one material (wood, metal, or stone) in another, the ground being cut away and the pattern inserted. "Gemma" is the

overlying of one metal upon another. Plating is, in fact, *gemmatura*. The work we engrave on this page is, in every respect, worthy of the Signor Cortalezzo's high artistic reputation.

facts are too clear to be ignored or passed over, and whatever may be done by other continental jewellers, the Persian celebrities in this branch of Industrial Art appear likely to be absent.

The Metropolis is not represented as it ought to be, and, indeed, would have been, but for the unhappy differences we have alluded to, and the delay consequent upon a settlement of the questions at issue.

Birmingham, too, is represented by a collective exhibit of the products of a number of manufacturing jewellers, who, placing themselves under the auspices of the Chamber of Commerce, have agreed to sink their individuality in a display which, while it shall exhibit the skill and ingenuity of the great toy-shop, shall in no way interfere with the regular course of trade, as the exhibitors made this a *sine qua non*, if they contributed at all.

In one sense we regret this, as it is always desirable that the enterprise and skill of the producer of really good work should, in his own person, receive the credit due to him. But the unfortunate circumstances respecting sales, to which reference has been already made, rendered the position of the manufacturer, the factor or merchant, and the retailer, so delicate in relation to the future, that it became a necessity of the position to carry matters very much further as respects the non-exposition of the individual manufacturer, than would, under more normal conditions, have been attempted, if thought of.

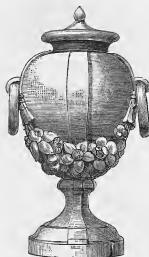
Possibly some modification may be made in the arrangements which may permit of the identification of the producer with his works. If not, then we must endeavour to make our remarks as intelligible as possible without the names of the manufacturers.

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This page contains selected examples of productions in TERRA-COTTA, manufactured at the



Works, WATCOMBE, near Torquay, in the fertile



and beautiful shire of Devon. In the ART-



JOURNAL will be found full details concerning the establishment: it is new, but abundant in

rare promise; the clay is of rich colour, and of remarkable "fineness." The works have the



sides of excellent artists and artisans, and, under

favour. The productions consist mainly of VASES, FIGURES, BRACKETS, JARDINIÈRES,



the direction of Mr. CHARLES BROCK, they



FLOWER-POTS, and so forth; these are in great variety. Where flowers are introduced, they are



have already made great progress in public



specimens of grace and perfection of finish. They must be seen to be appreciated. In the terra-



cotta issues of France and Germany we have seen none so entirely good of this special order.

It would have been preposterous to have left Birmingham out of that town since 1851 is a fact of immense importance. On the occasion of the Great Exhibition of 1851 nothing of this kind was exhibited from Birmingham. In fact, everything done was in imitation of French or other foreign patterns of the most outrageous character in relation to pure design. In the International Exhibition of 1862 a very interesting and most suggestive collective exhibit was made. The names of the producers were placed upon the objects, and the juries awarded prizes and honourable mention to several of the exhibitors. The progress since that date has been such that, if proper care is taken in the selection, Birmingham will hold its own, and something more; and we feel the

necessity for this being done, inasmuch as, with the exception of one jeweller, the Birmingham trade was excluded from the Paris Exhibition of 1867, from the official obstinacy of the French authorities in refusing to allow the English standard of gold to be admitted as jewellery to the exhibition; or, in other words, to allow anything below their own standard to be admitted.

There can be no doubt that the quality of much of the gold used in the manufacture of English jewellery is too low, and it would be well if a higher standard could be fixed, below which the metal should not be recognised as gold at all; but so long as the quality is stamped upon it, the executed work ought to be eligible for admission to any international exhibition within the space assigned to the country from which it comes.

Messrs. HANCOCKS & Co. are, fortunately, somewhat extensive contributors to the Exhibition.

We engrave on this page some of their valuable and very beautiful productions. A NECKLACE,



composed of brilliants and pink pearls, in which the pearls form alternately centres of daisies and

points from which are suspended festoons of brilliants, which in turn have pear-shaped pearls



drooping from their extremities and hanging from their centres. From the front hangs a pendant,

also composed of brilliants and pink pearls, one of which, in the centre, is of rare size and marvellous



lous colour. A NECKLACE of brilliants, rubies, and black pearls, attached to which are three pendants, with black *lous* pearl centres. From each of the pendants hang pear-shaped drops of deep black line and of perfect shape.

A BRACELET and EAR-RINGS to match. In all these productions the beauty of the design and excellence of workmanship are much enhanced by the marvellous care with which the stones and pearls have been matched in shape, size, and colour.

Messrs. T. and J. Bragg, of Birmingham, have, at the special desire of her Majesty's Commissioners, arranged to illustrate certain processes in the manufacture of jewellery, which cannot fail to be interesting to many persons altogether unacquainted with the technicalities of this branch of Industrial Art.

Musical instruments of all kinds, and acoustic apparatus and experiments, form two of the classes coming under the head of manufactures. This portion of the Exhibition is of a highly interesting character, and presents many features which will require detailed attention.

The important class in which paper, stationery, and printing are comprised, consisting as it does of so much that is at once scientific

and artistic, will involve a large amount of careful consideration in its various phases. Within the range of this class are many important industries, and their illustration in operation, which promises to be upon a very satisfactory scale, cannot fail to be highly interesting and instructive to the public generally, and, we believe, will be a most attractive feature in the Exhibition.

The progress which has been made of late years in the various methods of illustrating books and in the modes of printing, especially in colours, is something so remarkable, that this Exhibition, if the various inventors of their processes, and the producers of illustrated books and prints, do themselves justice in any adequate

We engrave several of the works produced at the Irish Porcelain Manufactory of Belleek, in the county of Fermanagh. The proprietors, Messrs. D. McBRIDE and R. W. ARMSTRONG, have greatly benefited their country, and, under the direc-

tion of the latter, its productions hold prominent places beside the best

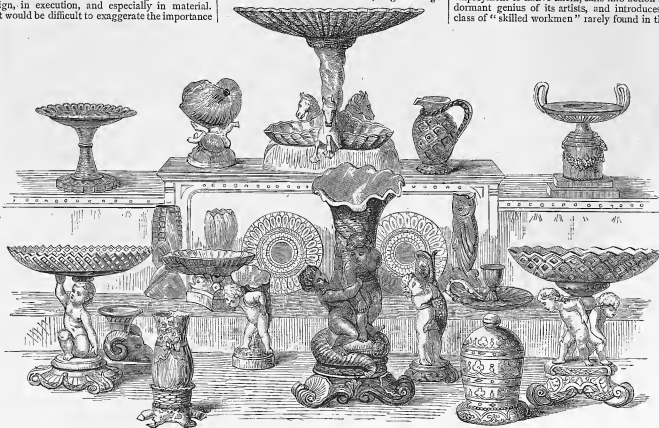
of the English factories. We have given full details concerning the establishment in the *Art-Journal*; as our specimens show, it produces a very large variety of ornamental works: but not of these only: its products for general use—such as, tea-



toilet, and dinner-ware—are of high merit in design, in execution, and especially in material. It would be difficult to exaggerate the importance

of this establishment to Ireland; it gives large

employment to native talent, calls into action the dormant genius of its artists, and introduces a class of "skilled workmen" rarely found in that



country. Its natural wealth has thus been turned to good account; they will be true patriots by whom the Works at Belleek are supported.

degree, cannot fail to be a landmark for the future in relation to everything connected with the art of printing.

Then the varied and great improvements in book-binding must be taken into account. A complete revolution in the character of the designs employed for this purpose, as well as in the materials used for making the bindings of books, has taken place within a very short period, and we trust to be able to point out how thoroughly these changes and improvements have been illustrated on this occasion.

The fact that no great and striking feature similar to that of the marvellous collection of British pottery in 1871 characterises this exhibition, will be largely felt by the more intelligent and thoughtful visitor. From the very great difference in the nature of the two industries, the jewellery could by no possible means take the

place, so far as general effect is concerned, of the ceramic class of last year, so that the eastern galleries in which the jewellery is placed, in connection with the musical instruments, presents a very different appearance as regards decorative effect to that produced by the varied hues and character of the pottery and porcelain.

In the class for scientific inventions we see unmistakable evidence of the influence of recent war on the Continent. It is remarkable to what extent human ingenuity in the construction of engines of war and destruction, as well as of means of defence, has been developed since the period of the Crimean War; indeed, the number of patents taken out in the various countries of Europe and in the United States is something almost beyond belief. The present exhibition, therefore, simply reflects the public

The renowned firm of JACKSON AND GRAHAM contribute several excellent examples of cabinet-

work: in all cases they evidence pure taste and sound Art-knowledge, as well as graceful and

substantial workmanship. We engrave on this page the TOP OF A TABLE—very charming in



Design—the production of one of the artists of the house. The style is Etruscan; it is made of olive-wood, inlaid with black and green ebony.

It is an extremely fine work, in which the difficulty of inlaying one light-coloured wood with another has been very successfully overcome.

The top is supported by a centre pillar and four smaller pillars, square in form, and resting on claws; the whole are inlaid to match the top.

interest in inventions of this class, in the shape of illustrations of recent improvements in the manufacture of steel for the production of cannon, as also of new mechanical arrangements in the construction of those engines of war.

As cotton and its manufactures stand first on the official list of the industrial classes, we shall commence our detailed examination of the various exhibits and groups of specialities within that important and varied section of our national products.

COTTON MANUFACTURES.

The programme of her Majesty's Commissioners in relation to the cotton trade was at the outset a very comprehensive one, and for the purpose of influencing its exposition a strong and powerful deputation, representing that body, visited Manchester in the

autumn of last year. The result has not been at all commensurate with this well-meant effort, for it is impossible for any one who really knows anything of the great staple trade of Lancashire and other portions of the North of England, not to mention Glasgow and certain other localities in Scotland, to come to any other conclusion than that the display of cotton products is totally inadequate to convey any true idea of the extent, nationally, of the important and varied sections of the cotton manufacture of Great Britain. Internationally the matter is still worse, since there are very few examples contributed by any foreign country.

The superficial observer, the lounge, or mere sight-seer, will not regret this, because such can take but little real interest in any industry, which does not cater to a love of novelty or sensationalism. To the thoughtful student of industrial progress the

Among the most successful of competitive jewellers are Messrs. T. and J. BRAGG, of Birmingham.



ham, of whose productions we engrave several. A few years ago the great capital of hardware



obtained renown for quantity and not for quality, manufacturing by millions for the millions, and

paying little or no attention to refined Art either in design or execution. Of late, however, the



system has been changed; and although jewels



are made at Birmingham in absolute masses, some of the producers there compete, and suc-

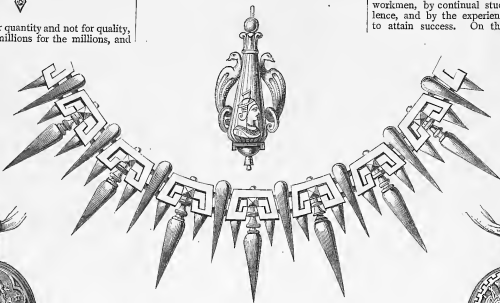
cessfully, with the best makers of the world. Foremost among them is the firm here represented, whose works will bear comparison with



those of London and of any country. They have achieved rank as jewellers by the employment of accomplished artists, skilful and experienced



workmen, by continual study to achieve excellence, and by the experience that goes so far to attain success. On this page the centre



designs for an Egyptian suite are by Mr. W. LANGLEY, a young student of the Birmingham School of Art; the others are designed by Mr. J. W. TONKS, the artist of the establishment. We have not space for description; but it is not needed.



failure to place an adequate representation of the current productions in cotton before the visitors to this exhibition who desire to learn the lessons it is intended to teach, will be a matter of sincere regret.

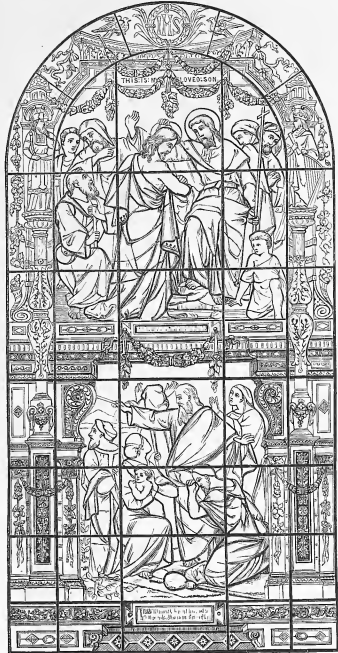
Such contributions, however, as have been got together form a very pretty museum-like display; since while there is little of that repetition which naturally comes of sharp competition in the matter of quality and perfection of manufacture, a certain consecutive arrangement has been followed, which but for the gaps that occur here and there, would give a fair illustration of the lending uses, in manufacture, to which cotton can be applied, from the finest yarn, spun for the production of lace and muslins to a cotton cable, and in the form of woven tissue from the muslin itself to the stoutest sail-cloth which ever gladdened the heart of

a yachtsman. These international exhibitions, however, are essentially competitive as well as illustrative, and thence the necessity for emulation among producers, and a fair comparison of methods, qualities, improvements in technicalities, and economy of production, as also other matters which come within the range of every-day experience in trade and commerce.

The contributions of cotton goods are arranged in the galleries extending over the arcades which unite the east and west sides of the Royal Horticultural Gardens with the Great Conservatory at the northern end, and facilitate access to the Royal Albert Hall from the picture-galleries, British and foreign.

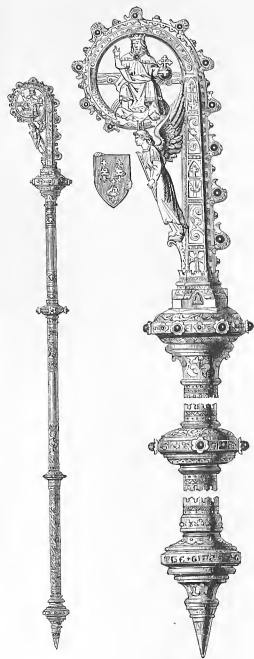
One feature of the Exhibition, if successfully carried out, will be of great interest. A conservatory has been erected in the outside gardens on the west of the Exhibition-galleries in which

Messrs. COX AND SONS are large contributors, not only of Church furniture, but of furniture for ordinary houses; in all cases their productions are based on sound taste and national knowledge, and they are aided by artists of great ability and established fame. We engrave on this page a WINDOW intended for the Baptistery of St. Lawrence Jewry, London. The subjects illustrated are



the baptism of our Lord, and the passage of the Israelites through the Red Sea. It is to be erected by public subscription in memory of Mr. Beck, a gentleman who devoted himself largely to Church work, and who originated the very successful daily services that were held in this church during the period of the Ecumenical Council at Lambeth a few years since. The PASTORAL STAFF

was presented by the clergy and laity of the diocese of Hereford to their bishop. It is carved out of a piece of oak which recently formed part of one of the ancient pillars of the bishop's residence at Hereford, which is well known to archaeologists as being one of the most remarkable twelfth-century build-



ings now remaining in England. This costly and very beautiful work has been already fully described in the *ART JOURNAL*; and we have had frequent opportunities of showing the skill and judgment by which this extensive establishment is conducted. Messrs. Cox will sustain their reputation as Art-manufacturers.

the machinery is placed, on the site where the wool-bearing animals were housed in 1871. In this conservatory a choice variety of cotton plants have been placed, which it is expected, all conditions being favourable, may be opened about the first week in June, when a most interesting horticultural display may be expected; for the plants will then be in blossom, unless checked by cold draughts of air in the meantime, which is a good and sufficient reason for not opening the conservatory at an earlier date.

Illustrations of the numerous varieties of cotton-pods ready for picking are exhibited at the north end of the machinery-gallery, and in immediate connection with "gins" used for separating the cotton from the seed and the refuse. These gins have greatly increased in variety and efficiency of late years, and some of those

exhibited are the most effective machines of their class. In due course we shall allude to the machinery of the Exhibition as a whole, and therefore now proceed to discuss the details of the cotton manufacture as shown in the galleries already alluded to.

In yarns there are some fair examples with special illustration of processes. Each exhibitor of yarns has given a more or less effective illustration of the development of the yarn from the raw cotton; showing, in most instances, the cotton in various stages of preparation, and in some several varieties of cotton, such as "Sea-island," "Egyptian," "Sumat," and varieties of American cotton as "middling," "Orleans," &c. Examples of cotton as taken from the bolls are followed by examples of "opened," "lap," "card-drawing frame," and "slubbing." Then come specimens of yarn and crocheted cotton, with a final illustration, as in the

M. EMILE PHILIPPE, of Paris (who has now an establishment in London), contributes largely to the Exhibition—as he did in 1871—works of the very highest merit as examples of Art and

Art-manufacture. We give on this page engravings of two of his productions: the first is a silver COFFEE-POT, engraved and embossed in a style of Oriental ornament, almost identical

with Persian models. It forms part of a set. The other object is a BOTTLE, also in the Persian style; its main substance is carved jade, richly inlaid with emeralds and rubies, and



mounted in enamelled gold. The collection of M. Philippe is one of the main attractions of the Exhibition: one of the few assemblages of the Art-work of Paris, that sustains the old repute of

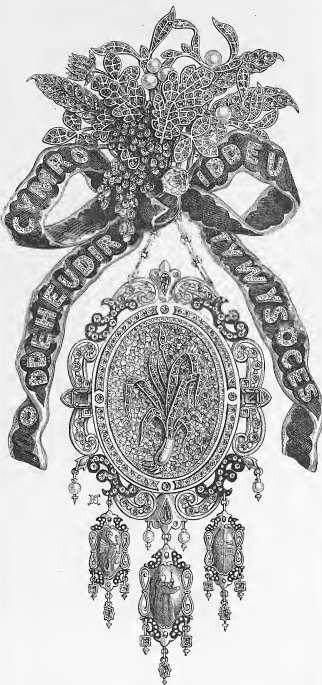
the great capital of France; there are many beautiful productions, yet they are not costly; some, as we have shown, are of silver inlaid, others are of the cheaper metal, deriving their

value from the hand and mind of genius—common things made "rich and rare" by the influence of Art. It is fortunate for the French "Annexe" that they have the aid of this accomplished artist.

series exhibited by Messrs. Thomas Ogden & Co., Wrineth Iron Work Mill, Oldham, of a cotton cable. Mr. Hugh Mason, Oxford Mill, Ashton-under-Lyne, exhibits a very practical and instructive series of specimens of American and Egyptian cotton, fresh from the bolls, then scouted, carded, combed and doubled, together with slubbing, intermediate, and roving-frame bobbins. Mr. Mason's specimens of yarn vary in numbers from 14's for hosiery to 100's doubled, and are good practical examples of this class of yarns. Sir Elkannah Armitage and Sons, Mosely Street, Manchester, contribute specimens of middling Orleans cotton, spun into 24's twist, as also examples of Dholerah cotton spun into 10's twist, in gradations from the raw cotton, then willowed, carded, in slubbing, in roving, and finally in yarn. This firm also exhibits sixty-six varieties of dyed, printed, doubled, and polished

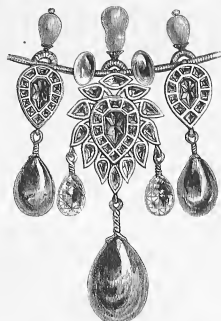
twist of good colour and finish. Messrs. Ashworth Brothers, of Manchester, show examples of Sea Island, Egyptian, Tahiti, and Figi cotton in the raw state, with illustrations of the opening and cleaning, and so through the various stages to mule yarn drawn and twisted. They also illustrate a great improvement in the manufacture of "cards," by showing examples of their patent flattened wire and pin-pointed cards for covering cotton and woollen carding engines. The advantage of these over the round wire cards is very great. They have finer points, are more durable, there is less strain on the card, and greater space and cleaning power, with a similar number of points. They are more easily "stripped" out, while they do not require one-tenth the grinding of round wire-cards, as, in addition to the "stripping," the cards are brushed out instead of requiring frequent grindings.

We engrave on this page three of the jewels presented to her Royal Highness the Princess of Wales, on the occasion of her happy marriage. A case contains several examples of great intrinsic value and of rare excellence as works of high Art. The first is a BADGE, or STOMACHER,



the gift of South Wales, composed of diamonds, emeralds, and pearls, the ground being dark blue enamel; the trefoil, the oak, the wheat, the mistletoe, Welsh emblems of the seasons, and the leek, form prominent parts of the composition;—a BOUQUET-HOLDER, set in precious stones, given by the Maharajah Duleep Singh; it is of carved crystal, enriched

with gems;—and the CENTRE-DROP of a NECKLACE, presented by the



Rajah of Kupperottulla: it is of Indian make, and exquisitely wrought;



diamond clusters and emerald drops add to the value it derives from Art.

The most important examples of fine spinning are contributed by the firm of Messrs. Thomas Houldsworth & Co., of Manchester and Stockport. The reputation of this house for the fineness and perfection of its yarns generally used for lace-making, is world-wide in its character, and its efforts culminated at the great Exhibition of 1851, when the then principal of the firm, the late Mr. Henry Houldsworth, exhibited examples of fine yarns in friendly competition with Mr., now Sir Thomas Bazley, Bart., M.P. In fact, both manufacturers spun and exhibited yarn so fine, that it could not really be woven, and so far was practically useless, except to show the perfection and mathematical accuracy to which they had brought their machinery for fine spinning.

The highest practical numbers shown in 1851 were 600's, and these were produced by Mr. Houldsworth and Mr. Bazley of

Manchester, and Mr. Mallet of Lille. Mr. Bazley's yarn was manufactured into 9-cord sewing thread, the finest ever made. Mr. Houldsworth's and Mr. Mallet's yarns were made up as net and muslin. Yet this yarn was excelled by that spun by the deft fingers of Hindoo women, and actually woven into muslin, the "woven wind" of Dacca, by Hindoo maids, and shown in the same exhibition. These Dacca muslin yarns were proved by Mr. Henry Houldsworth himself to be finer than even his 700's exhibited in hank and in bobbin.

On the present occasion the numbers exhibited are all of an eminently practical character, and range from 100's to 300's, single and doubled. The single yarn of 300's give 252,000 yards, or about 143 miles to a pound of cotton yarn. The "doubled" of the same number for lace-making gives 126,000 yards, or about

The work of which—in this and the succeeding page—we give engravings, will be regarded as one of the greatest Art-productions of the century. It has been fully described in the ART-JOURNAL: we have here no space for

details. Our prints are necessarily imperfect, giving, indeed, only parts of the whole. It is

the latest effort of the accomplished artist, MOREL LADEUIL, designed and executed for Messrs. ELKINGTON & Co. It is called "THE TRIUMPH VASE"—it is a vase in the Renaissance style stands upon a long plateau; upon one



side are represented four, and upon the other five of the Celestial Nine: each Muse holding her appropriate insignia. The handles of the vase carry escutcheons, one bearing the names of four illustrious poets, viz., Homer, Shakespeare, Molière, and Byron; the other those

of celebrated musical composers, viz., Handel, Beethoven, Haydn, and Mozart. The summit of the vase bears two (genii) gracefully grouped, one holding Apollo's lyre, the other testing the harmonic strain. At either side of the vase, seated in recumbent attitudes,

are placed draped female figures, who represent Music and Poetry. The whole composition is capable of easy translation, by referring to the series of bas-reliefs which are placed continuously round the outer border of the plateau, illustrative of epic or heroic poem, tragedy,

73 miles to the pound of yarn; yet, as we have already stated, this is a considerable thread when compared in thickness with the yarn spun by the native women of India. Exhibitions, which bring out these facts, and practically illustrate them, are of more value than the *Atlantis* shows which some people regard as the perfection of such undertakings, but which really tend to bring them into disrepute, if not into contempt.

The few examples of foreign yarns require no mention here; the best are from Sweden, exhibited by the Roselund Spinning Company, Gottenburg, and consist of candle-wick and hosiery yarns, and yarns for fishing-tackle. Cotton fishing-nets are shown by Messrs. J. and W. Stuart, of Musselburg; and Messrs. R. and N. Lockhart, of Kirkcaldy, and consist of excellent specimens of seine, mackerel, herring, and sprat nets; and prove how thoroughly

cotton has practically supplanted flax and hemp in this manufacture.

In sewing and crochet cottons there are a few excellent series contributed by old established firms, but there is nothing calling for special notice. It is, therefore, sufficient to know that English cotton threads, for all purposes, still stand unrivalled, alike in excellence of manufacture, beauty of dye, purity, and finish; and that so important and useful an industry still remains in the hands of such eminent firms as Messrs. Edmund Ashworth and Sons, Egerton Mills, Bolton; Messrs. James Brook and Brothers, Melham Mills, Huddersfield; Messrs. James Carlisle, Sons, and Co., Paisley, and others.

Cotton shirtings and sheetings, grey domestic calicoes, long cloths, &c., are illustrated by the production of two or three firms,

comedy, ode, elegy, satire, sacred, military, dramatic, bacchic, dance,



and pastoral music. Between the reliefs in the centre of the plateau,



but immediately under the vase, are two oval bas-reliefs; Pegasus



occupying one, and bearing an appropriate Genius typifying inspiration;



the other, a winged and rapidly-flying griffin, carrying the Genius of imagination." This same description of the facts of this admirable

work gives but a limited notion of the felicity of the composition, and



none of the exquisite finish of all the parts. Neither will our illustrations



accord to it anything like justice, although we engrave the work nearly



as a whole, and several of its more prominent groups. We can, however,



convey some idea of its grace and beauty, the perfect harmony of the whole design, and the rare artistic skill with which it is carried out.

which are simply sufficient to show the nature of this class of products, but nothing more. Possibly it was not desired to show in any way, the extent of this great staple manufacture of Lancashire and the North.

As evidence of the application of taste in design to cotton fabrics, we may quote a very pretty contribution of printed cotton-drill satins, serges, and printed satin broads, with examples of grey satins, grey silests, twill and grey peroline, exhibited by Messrs. Hall and Udall, Manchester; as also some beautifully finished Italian cloths of excellent dye, contributed by Berry, Sons and Co., of that city. There is evidence of a refined taste in these productions, which speaks well for the capabilities of fine cotton cloths as decorative fabrics, when in the hands of manufacturers who care to advance from the beaten track of an every-day mediocrity.

Messrs. Hall and Udall also contribute some excellent examples of cotton velvets, cords, and velvetens, of rich and firm pile, good dye and finish.

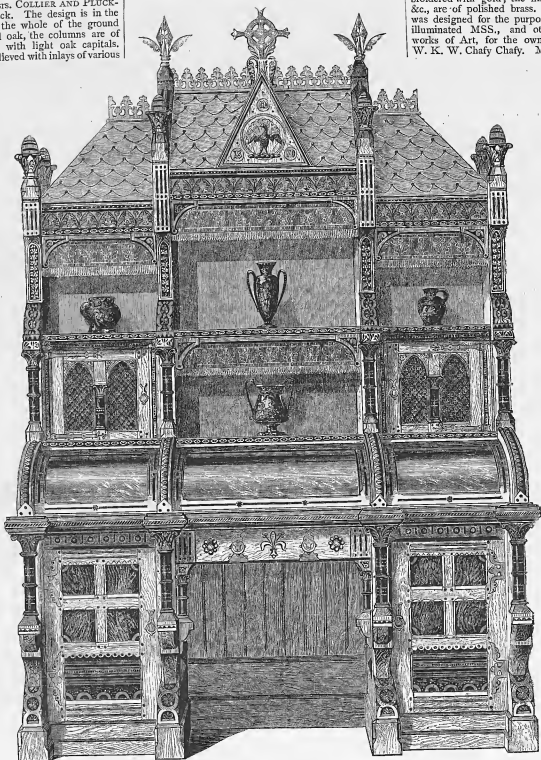
Some examples of fancy cotton shirtings exhibited by Messrs. Boughtey, Bruggess, and Co., are worth close examination as good specimens of their class.

The cotton velvets shown by M. Louis Behrens and Messrs. W. and C. Kesselmeier, of Manchester, are varied in tint, excellent in colour, and rich in pile and the general effect. Both firms make a fair display of their current productions of this class of fabric, which seems to have been extending in use of late years, probably from a decided improvement in the finish and appearance of pile, which approximates more nearly to silk than could have been expected. Thanks to modern science, alike in mechanics and

We engrave on this page a CABINET exhibited by MESSRS. COLLIER and PLUCKNETT, of Warwick. The design is in the mediæval style, the whole of the ground work is in solid oak, the columns are of polished ebony, with light oak capitals. The surface is relieved with inlays of various

woods, and of carvings in the solid. The shelves are

edged with a border of purple velvet, embroidered with gold; the hinges, handles, &c., are of polished brass. The cabinet was designed for the purpose of holding illuminated MSS., and other valuable works of Art, for the owner, the Rev. W. K. W. Chafy Chafy. Messrs. Collier



and Plucknett, of Warwick, are the successors of Messrs. Cooke, who established a high re-

pute among provincial makers. The cabinet is designed by Mr. J. PLUCKNETT. It is a work of

great merit, both in design and execution, and highly creditable to the excellent manufacturers.

chemistry, the back of the fabric is finer and the pile richer than could have been achieved some years ago.

Mr. John Moore exhibits cotton-velvet ribbons of good make; some of the fancy specimens being well designed, and are both simple and effective; others, however, are a little over-elaborated for the purposes of a durable edging, or even to be quite satisfactory when applied to the surface of another fabric.

In cotton-quiltings there is a very fair display as a whole, and certainly Manchester shows no falling off in the quality and excellence of the manufacture of these useful and often elegant fabrics of ordinary domestic use.

Messrs. Jabez Johnson and Fildes, of Manchester, exhibit toilet-quiltings in considerable variety of design. The coloured

examples, pink and white, and blue and white, are a little too much in the old style, being ultra-naturalesque in the details of the design. The borders are generally the best, being broadly and effectively treated. The design in these fabrics will take their true position when once it is clearly understood that geometric patterns, with suitable conventional details, are best adapted to the production of the desired effects, and the exigencies of the mechanical method of production. This is seen in the smaller examples, which are generally very elegant and effective. Some of the printed specimens, too, are in admirable taste, and of clear and brilliant colour, well harmonised.

Messrs. Jabez Johnson and Fildes also exhibit some boldly executed rough Alhambra quiltings, suitable for bed-coverings. These

We engrave on this page nine of the JEWELS design and execution, with some claim to novelty depending entirely on the grace and skill with



exhibited by Mr. RICHARD A. GREEN. They



are very varied, and of considerable merit in



"specialty" of Mr. Green is to produce works within the cost of twenty pounds: his case at the Exhibition, however, holds some which exceed

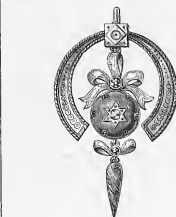


that amount. They are, for the most part, excellent examples of Art, manifesting sound judgment, matured knowledge, and very pure taste.

are good of their kind, but the patterns should have been kept to the style of ornamentation implied by the name, instead of being woven monstrosities in the form of groups of figures, with cannon and war engines as accessories.

The method of manufacture shows the perfection of weaving and great excellence of texture in this class of goods. But this is one of many instances in which an immense amount of trouble has been taken to produce a bad result, when a really good and effective one would have been achieved at less than half the cost, and a tenth of the trouble. In short, the skill in weaving is thrown away upon that which should never be attempted, either in the material, by the mode of manufacture, or for the use to which the fabric, when manufactured, is intended to be put.

Messrs. Barlow and Jones, Manchester, sustain their reputation



of invention; consisting of the usual objects of the class—Bracelets, Brooches, Ear-rings, Pendants, Locketts, and so forth. Most of them contain jewels of value; others are of plain gold,



which they are designed; while others are set



things to the smaller genus of Wedgwood. The



as manufacturers of quiltings by the specimens they contribute. These are generally of a refined character in execution, with considerable boldness in design. The white quiltings are very effective in treatment. One toilet-quilt, with border and centre, the latter having floral angles, with a geometric arrangement in the central portion, is a bold and effective example, showing the true method of treating quilted effects in the loom, as it fully suggests the embossed results of a good piece of needlework. The quantities are well arranged, and the ties laid firmly, conveying the idea of stitching without suggesting its insecurity.

Quilted designs to be successful, technically and artistically, involve a serious amount of careful study, and a very exceptional experience in their manufacture, hence really good designs are the exception rather than the rule.

Mr. HENRY BOURNE, of Birmingham, exhibits several of his electro copies of famous works,

and some that are original productions. The latter are the productions of competent artists;

the former from judiciously selected models, ancient and modern. Some will be recognised



as favourites that time has rendered more, and not less, valuable—that have been reproduced in

every country of the world. These electro copies are brought within the reach of all Art-lovers;

their cost is very small, while they are quite as sharp and true as they could have been if pro-



duced in either of the precious metals. In the two groups that grace this page are engraved several of Mr. Bourne's issues, yet by no means

all of them; they are very varied, Vases, Jewel-cases, Candlesticks, Biscuit-boxes, Baskets, Chard-jugs, Tankards, &c., and all of great

merit, either as useful or ornamental objects to grace apartments in which a limited expenditure must govern taste and desire of acquisition.

The coloured effects in Messrs. Barlow and Jones's examples are very delicate and elegant. Occasionally there is a thinness of effect which a little bolder treatment would have remedied.

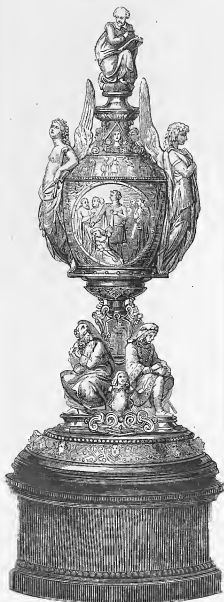
The white damasks exhibited by this firm are also very elegant in design, the treatment being essentially damask-like in character, with little or no tendency to over-elaboration in detail; an excellent quality, which if thoroughly understood, would save both time and money, and also result in really better effects than can ever be obtained by over-refinement in "drafting" for the loom, to which modern damask weavers are so prone. Some of the printed examples too are very pretty and in excellent taste.

The honeycomb toilet quilts of Messrs. Ireland and Wichart, Kirkcaldy, are of good design, and well adapted to the method of manufacture and the material. They are essentially geometric in

treatment, and the name of the designer, John Glassford, and of the weaver, A. Anderson, has been given by the producer: an example which might be beneficially followed more frequently than it is.

Messrs. J. and R. Pritchard, of Glasgow, exhibit largely and in great variety, but linen goods are also shown with the cotton fabrics. A linen bed-set, for instance, is admirable in execution, and very creditable in design, but in reality is quite out of place in an exhibit, professedly, of cotton goods. The sewed cottons and linens, the latter embroidered in sets of cuffs, collars, etc., are generally pretty in design. It is very satisfactory to see a revival of this interesting industry, which some twenty years ago formed so important an element of the home employment of the women peasantry of Scotland, and the north of Ireland.

Messrs. HANCOCKS & Co. are not only important and valuable contributors of jewels, some of which we have engraved; they exhibit several examples of plate of a high order of Art; of these we engrave two on this page. The SPHERICAL VASE is designed and modelled by Signor K. MONTE, and represents the poet seated on his summit inscribing on his tablets



the works illustrated underneath. At the sides are figures of Comedy and Tragedy. At the base are four figures of Hamlet, Lear, Ophelia, and Lady Macbeth. The accessory ornamentation is Etruscan in character. The ROYAL ENGINEER TAZZA, presented by the Engineers of the India Service to the Royal Engineers, is designed and modelled by H. H. ARNSTRAND. At the base are seated figures of Britannia

and India, having between them shields bearing the Royal and India Company's arms. Around the body of the tazza—



ral, entwined with laurel wreaths and supported by a figure representing Fame. On the base are two bas-reliefs, depicting respectively the storm-

ing of Seringapatam and Delhi. The ornament, which is oriental in character, is composed of lotus plants and leaves intermixed with roses.

Messrs. R. B. Lymington & Co., also of Glasgow, contribute book and harness muslins of elegant design and excellent manufacture. In the matter of design these are more severe in treatment than formerly. There is less elaboration of merely natural forms, and more consideration of geometric quantities and the proper distribution of the parts. The names of the designers are given,—A. H. Poole, J. W. Newall, and McGill.

Some coloured and white book muslins manufactured by Messrs. James Hutchinson & Co., of Glasgow, and exhibited by Messrs. Barclay, and McGregor, are excellent examples of their class. As specimens of useful articles in cotton in every-day demand, the patent platings and puffings for ruffles and cuffs, exhibited by Messrs. Arnold and Crosby, are noticeable for neatness and taste. In printed cotton damasks and dimities Messrs. Martin and

Johnson, Manchester, exhibit specimens of great excellence. Some of the chintz stripes are admirable for harmony of colour, whilst others are *disagreeable* from too many colours or tints having been introduced into the design, an error which designers of English fabrics seem to take no pains to correct. French designers for the English market invariably introduce a variety of colour, in violent contrast to what they produce for the French printers, because they find the demand for these comparatively vulgar effects is kept up by the traditions of the English buyer, or middleman, whose notions of colour rarely rise above the standard of a Hottentot. Some of Messrs. Martin and Johnson's white dimities are very admirable in the taste and effect of the patterns and the perfect finish of the fabric.

A tolerably good display of ginghams, for foreign, colonial, and

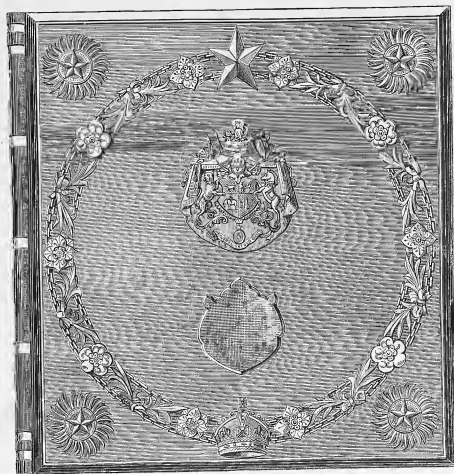
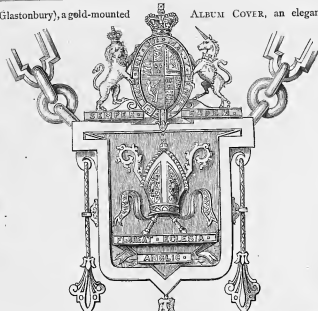
We devote another page to the works of Messrs. T. and J. BRAGG, whose exhibited productions go so far to uphold the repute of Birmingham. This, however, is not, as the other is, exclusively of jewels; it contains objects that appertain to the art of the jeweller, in which he has a wider scope for the exercise of knowledge and taste: the whole of them are from



the designs of Mr. J. W. TONKS, to whose skill, knowledge, and experience the Midland centre of Art-manufacture is largely indebted. The examples we engrave are a GOLD BOX for the presentation of an address, a MAYOR'S CHAIR (with the armorial bearings of the ancient town of

Glastonbury), a gold-mounted

ALBUM COVER, an elegant



VINAIGRETTE, a fine diamond



centre PENDANT, and a HILT



AND SCABBARD for a Dirk, originally in the possession of Rob Roy, made for the late James Macgregor, Esq., of Glenyle.

home consumption, shows the present taste in this useful class of goods in a favourable light; while a rather remarkable collection of cotton tweeds is exhibited by Messrs. Armitage & Co., Albert Mills, Pendleton, Manchester. Nor should a collection of double zebra scarfs, woven in an excellent variety of tints and colours, by Messrs. R. and H. Bateman, Glasgow, be overlooked; for they give evidence of the beauty which can be produced by dyed cotton thread in the hands of a skilful manufacturer, aided by a designer who knows the capabilities of the loom. We shall have occasion to illustrate this fact further when noticing the remarkable examples of coloured woven cottons from India.

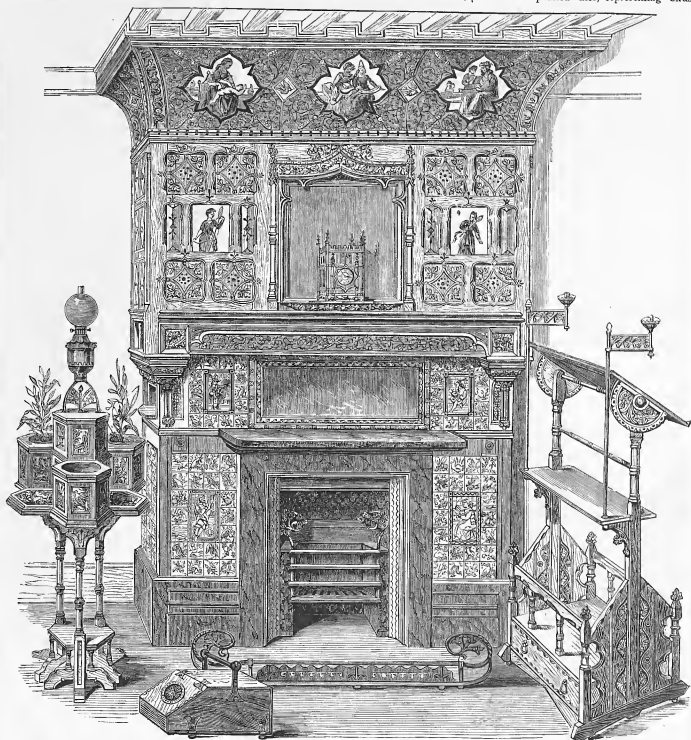
In addition to a considerable contribution of ordinary cotton goods, the Dacca Twist Company exhibits an interesting illustration of their products in cotton webs of plain and fancy character,

together with blind and other cords in which an Art-skill is shown not usually associated with such articles.

Colonial contributions in cotton are limited to a few samples of the raw material from Queensland; and the foreign or continental exhibits are limited to some cotton prints from Belgium, the productions of Berlemont-Rey, of Brussels. These are chiefly mandler prints, and are good examples of machine-printing, the patterns being simple, tasteful, and about equal to good English work of the same class. It will be thus seen that there is in reality no international exhibition of cotton manufactures at all worthy of the designation.

INDIA.—Happily the native cotton manufacture of our Oriental empire is illustrated in a most interesting and satisfactory manner; and without assuming that it is absolutely exhaustive, there can

Messrs. Cox & Sons display a number of specimens of artistic furniture and decoration, both for ecclesiastical and domestic use. We select for illustration the END OF A ROOM, consisting of a stone and marble fireplace inlaid with hand-painted tiles, representing birds,



foliage, and subjects—'The Song' and 'The Tale,' 'The Jest' and 'The Book.' Carved oak framing, with mirrors and painted panels; sub-

jects—'Work' and 'Play.' Carved and decorated cornice; subjects—'Maternal Affection,' 'Conjugal Affection,' and 'Filial Affection.'

Also a Canterbury and music-stand combined, of carved oak and of novel construction; and a Flower-stand with painted tiles and brass lamp.

be no doubt that the collection got together in the India annexe is such an one as we have not hitherto seen in Europe. The native products of Bengal, Bombay, Madras, Oude, the Punjab, the North-West Provinces, and Central India, are all more or less fully shown.

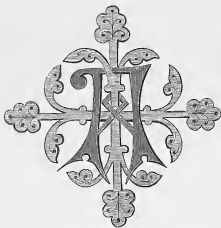
Beginning with the lowest quality of grey cloths, sheetings, shirtings, drills, and twills, the grey goods comprise nearly every variety of make, together with examples of heavy qualities of towelling, and specimens of damask table-covers, &c. The portion, however, which comes more especially within our range, and in which design is applied in the decoration of the fabric, is that of the coloured woven and printed goods. In these we have all the traditional skill of the native designer and weaver employed with quite as much power, and as keen a sense of fitness to use, and

perfect harmony of colour, as in the most costly fabrics of silk and gold. Indeed, in some instances, from the subdued tints which are more or less inevitable in dyed cotton, the colouring is even richer and more artistic in effect than in the more elaborate productions in silk and wool which have made India so famous. Some of the printed examples, for instance, are rude and blotchy in the mere mechanical part of their execution, but they rival the intense richness and depth of effect of the best examples of Genoese velvet of the purest type of mediæval design and weaving.

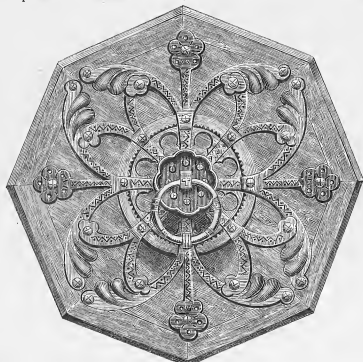
In the woven examples the range of colour is limited as compared with silk and woollen fabrics, but the harmonious combinations in stripes and checks are far beyond all ordinary conceptions of what can be done in this direction with cotton. Here we have

Mr. JOHN H. SINGER, of Frome, though a provincial manufacturer, has obtained high re-

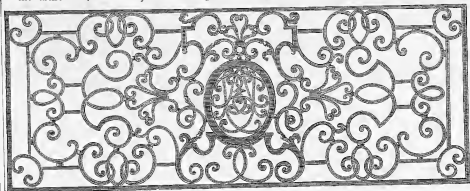
accuracy of finish in the working. We devote this page to examples; in his exhibited collection there are many MONOGRAMS; these mani-



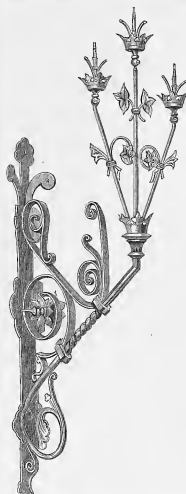
putation as a producer of ecclesiastical iron and brass work; and not for such work only—he is



the artist also, and nearly all the designs he issues are his own. His productions are es-



teemed for their truth, for originality while adhering to authorities, and for sharpness and



fest much ingenuity and fancy. We give one of them; they are generally enamelled. The octagon piece is a wrought-iron FONT COVER;



the DRACKET is for a church in Frome. We might make a much larger selection from this case, which cannot fail to be appreciated, and may with advantage bear a close examination.

no sudden and revolting contrasts for the sake of striking effects. The quantities are well considered, and the alternation of tint shows how instinctively these native producers hit upon the precise gradation required to work out an harmonious result.

In some of the examples silk has been used with excellent effect, producing, as a matter of course, a mixed fabric of cotton and silk, which, in a technical sense, is out of place in an exhibit of cotton-manufactures, pure and simple. Still the illustrations are of great value. The subdued tones of the cotton-ground give great value to, and show up with wonderful effect, the satin

figures upon its surface. Our space will not permit us to say all that could be said in illustration of the value of this collection of the cotton-manufactures of India to the designers and manufacturers of Europe, or the suggestiveness of the display to the mercantile classes trading with that great Eastern dependency; and we therefore commend it to the careful and thoughtful examination of all who care to know the true character of the woven products of the East as a lesson in what the West should aim at, if its products are to stand in the market by the side of the native manufacturers in cotton.

Last year we gave an engraving of a fountain in terra-cotta, the production of Messrs. DOULTON, of Lambeth. It is destined to occupy the central spot in Kennington Park; the liberal manufacturers having presented it, for that purpose, to

the Commissioners of Public Works. The FOUNTAIN we engrave on this page is of a less

severe order. The design is "naturalistic;" a very graceful work, admirably suited for a conservatory; a simple and graceful composition of pure Art, the merit of which appertains to the excellent artist, a distinguished pupil of the



Lambeth school. That is not its only claim to praise: the manufacture is of great excellence; finished with much "sharpness," as well as

modelled with care. It is destined for the centre of a new conservatory in the mansion of George Fox, Esq., Harefield, Alderley—a man-

ful of Art-works of the best order. It will not lose in value because of its association with productions of the painter and the sculptor.

JEWELLERY AND TRINKETS.

If the illustration of jewellery and the manufacture of trinkets as presented in the Exhibition of 1872, were to be taken, in any way, as an exhaustive display of the current productions in this interesting and important Art-industry, the impression left on the mind of the visitor would be a very erroneous one; and we have no hesitation in saying that such an impression has gone forth to the public through the press, from the fact that, in dealing with the subject, the extent to which the production of jewellery altogether unrepresented in the Exhibition has not been taken into account. In short, the exposition is one of a haphazard, interjectional, and uncertain, if not misleading, character; and were it not that private individuals have come forward and lent objects, and even whole

series of objects of an exceptional quality, it would be difficult to see in what respect the Exhibition differs from the ordinary selections of jewellery and trinkets to be found in the stock of almost every respectable dealer in such articles.

Happily it is no business of ours to discuss that which *is not* exhibited, but that which *is*; and—making the best of the contributions sent to represent the current production of objects composed of gold, precious stones, and enamelled work as personal ornaments—to endeavour to do justice to the skill, ingenuity, and good taste shown in their manufacture.

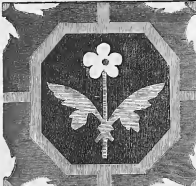
Generally we may divide these objects into three distinct categories:—

Firstly, specimens made entirely of gold, or metal in imitation of gold, in which the form of the object, with its added decora-

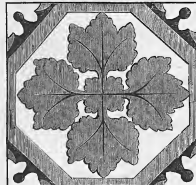
We devote another page to engravings of



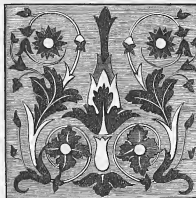
TILES, from the works of Mr. R. MINTON



TAYLOR, Fenton, Stoke-upon-Trent, of which

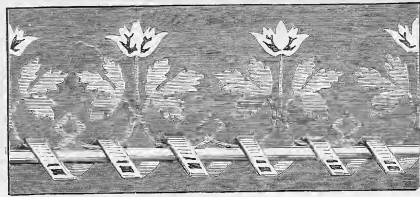


drawings only, or solitary specimens, are to be

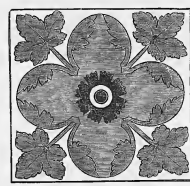


found in the Exhibition. They are now so ex-

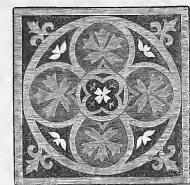
tensively applied for so many purposes, that it will be useful as well as pleasant to see a variety



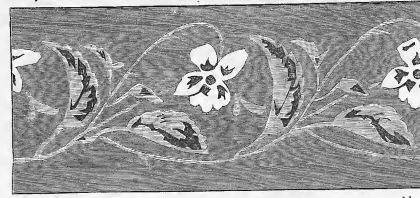
of examples: moreover, the designs are sug- We have selected single specimens: it will be



gestive to other classes of manufacturers; so it easy to judge of their effect in combination



will always be where true artists are employed, either for large spaces or small—for churches,



halls, conservatories, door-steps, flower-boxes— positions to which they give grace and beauty.

tions, or engraved ornamentation, owe all their effect to the skill of the designer, in combination with the ingenuity and handicraft of the worker in metal.

Secondly, specimens of the same kind, in which, however, coloured decorations are added to the artistic form and arrangement of the metal surface by means of enamelling.

Thirdly, examples in which precious stones, or their imitations, are used in combination with metal, they being set therein as decorative additions to the form of the metal work, or in themselves constituting the sole feature of the arrangement and design, the

metal being simply the means by which the stones are held together by a practically invisible setting, since the great purpose of the work is to display the stones only.

In reality this latter form seems to constitute the truest and highest test of the jeweller's art; since the metal-working is altogether subordinated to the setting and most perfect display of the jewels proper.

Bearing in mind these generic distinctions, all of which necessitate a very distinct standard by which to judge of the results aimed at or achieved, we shall endeavour to show in what respect

A SHIELD, in silver—a Doncaster prize in 1871—is one of the productions of the firm of HUNT AND ROSKILL. The famous

goldsmiths and jewellers are not directly contributors to the Exhibition; of jewellery it contains nothing of theirs, but of goldsmiths' work

there are two or three examples, which uphold their high and long-established reputation. The alto-relief in the centre of this shield illustrates



an incident in the history of Doncaster: "Henry III., the King, grants to Peter de Manley III. free Warren in all his demesne lands in Don-

caster, Sandal, Wheatley, Hesthorpe, Balkeby, Rossington, Bramham, and other places in the county of York." Around the centre, the border

of which contains the name and date of the race, are four bosses, with panel compartments of oak and laurel. It is a fine work of Art.

the industrial Art of making metal trinkets, and appropriately decorating them with suitable metal, or incised details, enamelling them in colours, setting them with precious stones, or their imitations, and, lastly, in mounting precious stones, &c., as jewels, in the various forms required for personal decoration, is really illustrated in the current Exhibition.

Industrially, Birmingham claims attention first: because there we have an undoubted trade established in all its varied ramifications; in short, a considerable population, and a large amount of capital, employed in the production of objects constantly in demand, together with a combination of skill and enterprise which certainly exists in no other locality in England, or indeed, we may say, in the world. Be the result good, bad, or indifferent, the industrial, commercial, and social facts are indisputable; and it

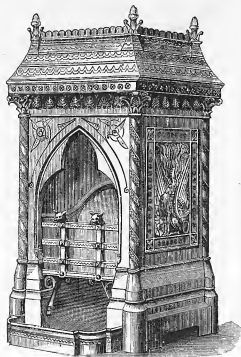
may be as well to say that the productions of Birmingham, however much concealed by the commercial exigencies of trade arrangements, really permeate the whole of the British exhibits, except, perhaps, in the very highest examples of jewel-setting; and we are not by any means certain that these are of English production at all, although, undoubtedly, produced for English houses and for the English market, possibly from English designs, or by foreign designers at the suggestion of Englishmen. Having said thus much in the interests of truth, we may dismiss the question as having nothing to do with the result in detail; since it is more convenient to take each object or exhibit for what it is described, than raise doubts as to the integrity of its parentage; and since the producers of Birmingham prefer to allow their customers to take the credit of producing what they, at least, order and pay for,

K

The productions, in cast iron, of the famous Foundry at COALBROOKDALE, have established fame through-



out the world. They comprehend a very large



number of works of elegance as well as utility, and are generally from designs by the best artists.

On this page we engrave a GAS-LAMP, a mediæval HOT-AIR STOVE, and one of the



many FOUNTAINS for which the establishment is specially renowned. This is of Egyptian design, a work in pure taste and of much excellence, admirably modelled and cast.

let it be so. It "pays" both parties to perpetuate the myth, and the gentle public, not caring to know too much, is blissfully ignorant upon a point on which it has made up its mind, and really does not want to be enlightened.

The contributions that represent the productions of Birmingham in the matter of one of its most important Art-industries, are certainly not exhaustive in any sense. In fact, the collective exhibit which appears in the name of the Birmingham Committee of Jewellers, does not convey any adequate notion of the true extent, and even less of the real character, of much of the work done in that town; certainly not in the higher departments of manufacture, since there is evidence enough in other exhibits than those of Birmingham, as to what can be done in this direction. As, however, all Birmingham products *de facto*, are not all Birmingham

products *de jure*, we can only deal with those which are placed before us as Birmingham productions.

These may be divided into three categories—gold work ranging chiefly fifteen and eighteen carats, in quality; a very limited display of silver articles; and finally, a very inadequate representation of gilt-metal jewellery, which constitutes so large and important a branch of the jewellery trade of Birmingham. To these may be added a series of specimens of tortoiseshell and pearl, inlaid with gold and silver—a new industry in Birmingham.

As it would be inconsistent with the terms whereon the Birmingham committee undertook to contribute, to individualise the productions of the several firms which make up this collective display; we must group the various objects technically under the heads of brooches, locketts, pins, finger-rings, ear-rings, &c.

Messrs. BRIGHT & SONS are emi-



nent goldsmiths and jewellers of



Scarborough: their case at the Ex-

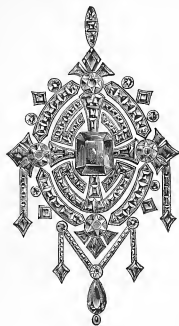


hibition attracted general attention; their works competing with the very

best, giving them prominent rank among the more successful



producers of the Metropolis. Their aim has obviously been to



combine good design, good material, and good workmanship, and



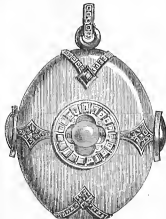
so to attain excellence. We have selected from their many contributions several that show much artistic merit, are pure in character,



ingenious, often original, in design, and always within the line to which the



art is limited. Our selections comprise BRACELETS, BROOCHES, PENDANTS,



LOCKETS, and EAR-RINGS. These represent the graceful settings of precious



stones. Cameos also of great value as Art-works are exhibited—notably a carved opal, and a richly-cut bloodstone.

Happily, the style of brooch which prevailed so largely a few years ago, with its twisted scrolls and Louis-Quinze details, has given way to a more rational and severe form of article, in which the use of the object as a species, at least, of *fibula*, is recognised, if not always intelligently followed out, and thus the decorations are subordinated to the general outline and contour. This is especially noticeable in a series of brooches set with onyx and pearl, and with diamonds, the gold forming simply a mounting broken in the surfaces with black enamel, with well-executed details. The effect is rich and chaste. Another series of brooches either all gold, or set sparingly with pearls, are altogether too hard and metallic-looking to be satisfactory as jewellery. They have too much the appearance of the highly finished details of mechanical

engineering; smooth and angular, with uncomfortable-looking points as details.

Of the ear-rings generally little can be said in commendation either of the forms selected, or the construction of materials. Forms swinging within other forms, rather than a simple ornament for the ear in the shape of a bouquet, rosette, or drop, each dependent for its interest upon the skill with which the designer had contrived to harmonize the artificial ornament with the natural form of the external ear. Violence of contrast, and, in the majority, eccentricity rather than beauty, together with that angularity of finish which we have complained in the brooches, appear to have been the chief point aimed at. To us these qualities suggest an unpleasant association not at all suited to the purpose.

This page contains three engravings of works

third is of a *Boudoir Mirror*, the figures has been some years in existence: it issues to which support it being of porcelain. The Society yearly subscribers of one guinea a very charming



issued by the Ceramic Art-Union; two are of



VASES produced by Mr. JOHN BATTAM; the



work, which cannot "go forth" until it has received the sanction of a council consisting of eminent artists and amateurs. The Society has

undoubtedly greatly advanced the interests of Art by the issue of first-class works, at a rate that brings them within the reach of all Art-lovers.

The bracelets partake far too much of the same character; with the additional defect that some of them suggest masses of metal wrought into conceits in the shape of straps and buckles; these are only excelled in want of consistency by imitations of buttons and button-holes binding bands of metal together. One series of bracelets, of a flat chain-like character, have some consistency of construction, but they are the designs of an engineer for iron or brass-work, rather than those of a worker in the precious metals.

The two most perfect bracelets are in gold and enamel. One is decorated with Egyptian details in a subdued tone as regards colour, but the effect is bold and telling in its suppressed brilliancy

and complete harmony. The other is set with pearls in a line running through the centre. This has a ribbon-like effect, which is even suggestive of better things, chaste and elegant as this is.

The locket, generally, present more satisfactory features than most of the other specimens. Four enamelled examples exhibited with the enamelled bracelets, and very evidently the work of the same producer, are in excellent taste, and perfect in execution as regards finish and the arrangement of the enamel, *en champ-levé*, in relation to the metal.

One series of lockets, twenty-five in number, are nearly all satisfactory examples of gold-work, set with diamonds, pearls, and emeralds; the design and arrangement of the ornamentation being

QUEENSLAND, one of the rich pearls of the great Australian continent, has contributed



several productions of much merit, bearing the palm as regards some of the raw materials which form the groundwork of Art. As yet

of safe and sure progress. We engrave two brooches of native malachite, set in native

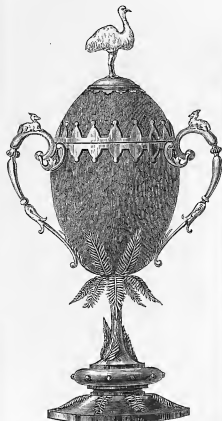


gold, in frames gracefully designed; and three objects formed of eggs of the Emu, set in

silver. These are pleasant, as well as original, examples of a good order of Art-manufacture.



No doubt, at a period not very far distant, Australia will greatly advance. But even now



the great colony has not done much in its higher departments, but there are indications



it is showing capabilities that must in due course ripen into excellence. The millions of the

mother country are deeply interested to promote the interests of the gathering millions of Australia.

in good taste, while the setting, workmanship, and finish are evidence of great skill and experience. One specimen, decorated with a star composed of burnished gold, opals, and emeralds, is very admirable.

A small collection of ladies' rings presents some excellent features of design and setting. The combination and arrangement in several of these show great taste and sound judgment in the producer, and it is to be regretted that he limited his exposition to so small a contribution. In the collection of gentlemen's rings we see little to admire. With the exception of three or four, there is an angularity and an ultra-metallic look about them which is anything but satisfactory in association with the use of a finger-ring, where in reality the forms should be free from these peculiarities. Massiveness and the suggestion of weight, again,

come in as too prominent features, and when, as in the case of brooches, ear-rings, &c., this is the result of "shell" work only, the effect approximates much too near a "sham" to be pleasant. The getting on and off of a glove in connection with the wearing of some of these angular rings, would be a rather formidable operation for the glove.

The few chains, studs, pins, &c., do not call for any special remarks.

As already stated, the gilt jewellery trade of Birmingham is scarcely represented; and all that can be said of the very limited exhibit is, that the character of the designs is fully equal to the average of the real gold articles; yet it sometimes happens that a better class of design is illustrated in those imitations—this exhibit, however, does not reach this point.

Messrs. G. & M. CRICHTON, eminent jewellers of Edinburgh, occupy a prominent place in the

court allotted to that class of Art-manufacture. Their Jewels are of all the orders in use. In

those we have selected for engraving, there is ample evidence of skill and pure art, decorated



with much taste, and manifesting sound knowledge well applied. The subjects are at once recognised. The combination of gold and grey



styles of ornament, and more especially brings out the Mediaeval feeling when happily blended



with colour, whether in stones or enamel. The polished, or bright, gold and silver is a much



common in the Middle Ages. It is fortunate for the Exhibition that the jewellers of Scotland and the provinces have not followed the example



silver, besides having the character of novelty, is well adapted to show to advantage the different



simpler form of jewellery, not being so expensive in manufacture, and is taken from a style



so very generally set them by the jewellers of the Metropolis, who unhappily contribute very little.

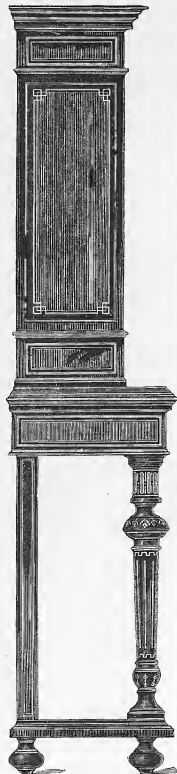
As a whole, the silver brooches, buttons, pins, &c., present more satisfactory features in the matter of design, and if imitative of past phases of Art, it has the merit of being true to its purpose and unpretentious in its aims. Some of the enamelled brooches are exceedingly pretty in the details of the ornamentation.

The illustration given by Messrs. Charles Lyster and Son, 84, Spencer Street, Birmingham, of their speciality of tortoiseshell, inlaid with gold and silver, is satisfactory. This branch of the trinket trade has long been confined almost exclusively to Paris, and Messrs. Lyster have been the first to manufacture this inlaid work at Birmingham; and, indeed, we believe, in England. Some of the crosses are especially interesting for the excellence of their form and workmanship, and the fitness of the detailed deco-

ration to the purpose of inlaying in gold and silver. Geometric in character, the details cover the ground of tortoiseshell in an effective and perfectly legitimate manner, producing a pleasing and brilliant result. The *ultra-naturalistic* details so much in vogue for the decoration of these tortoiseshell trinkets, are chiefly the result of a vulgar want of taste in the middle-man who buys for the market; resolving, as usual, that he will keep the public down to his notions of Art, without the slightest idea of any principle of decoration in its highest and best forms.

Following out the course of last year's exhibition, Her Majesty's Commissioners wisely resolved to illustrate the various processes of the industries forming the leading features of the display, thus conveying information to the public in a pleasing and attractive manner. The illustration of the production of jewellery presented

We engrave one of the CABINETS of is of ebony, inlaid with ivory, the plaques being in *pâte sur pâte* porcelain. As in all the productions of this



Messrs. JACKSON AND GRAHAM: it



renowned firm, there is manifest much artistic knowledge combined with refined finish: it is the design of Mr. Eugène Prigout.

a difficulty from the peculiar division of labour, the nature of the operations, and the costly character of the materials. The difficulty, however, has been overcome by the tact and public spirit of Messrs. T. and J. Bragg, Vittoria Street, Birmingham; and the leading technicalities in the production of real—that is, gold—jewellery, from fifteen to eighteen carats in quality, are illustrated in the gallery devoted to the exposition of the finished objects.

Thus at least one traditional myth respecting Birmingham productions will receive a shock; yet it is too much to expect that it will be broken down; but at least the conviction that Birmingham only produces imitations will receive a flat and unmistakable contradiction.

From the rough bar of gold to the finished object, every process is illustrated except that of "colouring,"—a chemical process which

could not be illustrated in consequence of the noxious fumes evolved in the operation. The decorative process of enamelling, too, could not be shown, owing to the intense heat required to fuse the vitreous substances of which the various coloured enamels are composed. Everything essential to the proper comprehension of the processes of manufacture as carried on by the best houses at Birmingham is illustrated. The gold is rolled out to its proper thickness or thinness for use, gold wire is drawn, the details of portions of an object are pressed into dies, and the gold bent and shaped so as to fit the proper positions for "soldering"—a most interesting process, as the "solder" is gold of a little lower alloy than the metal to be soldered, so that it may melt under the action of the blow-pipe at a lower temperature—borax being used as a flux to facilitate this melting.

The engraving on this page is from one of the jewels contributed by her Royal Highness the Princess of Wales—a NECKLACE of diamonds



and pearls—presented to her Royal Highness the Princess of Wales on her marriage, by her father, his Majesty the King of Denmark. It is composed of very large pearls and diamonds, and has suspended a fac-simile of the Cross of Dagmar, in

cloisonné enamel, ornamented with diamonds and pearls. The style is Byzantine; the manufacturer is JULES DIERCKMANS, the crown-jeweller of Copenhagen. It is not only a production of rare value; as a work of Art it is of very great excellence.

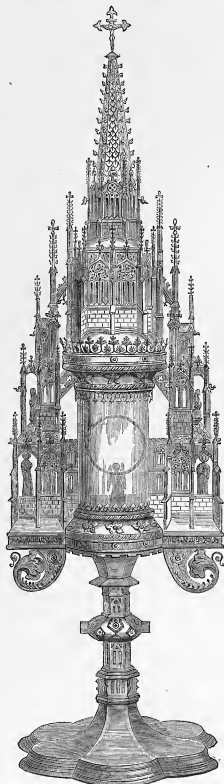
The setting of stones is also exhibited, and diamonds, rubies, emeralds, pearls, &c., are fixed in a manner totally different to that which the majority of people imagine; for the popular belief is, that stones, gems, &c., are set in the orifices prepared for them by a cement. On the contrary, the setting is effected by an ingenious mechanical process, by which the thinly-cut edges of the gold itself are pressed over the edges of the gem, to secure it. The use of cement would destroy the true character of a stone by preventing the transition of light through it. We have thought it necessary to devote some space to a brief explanation of the processes shown, and thus endeavour to do justice to Messrs. T. and J. Bragg in their effort to enlighten and instruct the public.

Before quitting the Birmingham section of the jewellery class, it is necessary to state distinctly that the best works produced at

Birmingham are not exhibited under the name of the makers, or as being Birmingham productions, but are scattered through the exhibits of the London and other houses. In fact, trade exigencies would not permit of the maker showing his own work. Patterns are selected by the middle-man or retailer, which are considered "private patterns." Not that the purchaser has had anything to do with suggesting, designing, or producing them;—all he does is to buy them to sell again. If, as in some instances in this Exhibition, the design had been specially prepared for the retailer, and executed by the manufacturer at his cost and risk, there might be some foundation for the claim to an exclusive right; but in the majority of instances, everything has been done by the manufacturer, who simply agrees to assign the exclusive use of the particular pattern to his customer, who sells it as London,

We engrave, on this page, two large silver-gilt MONSTRANCES—

of the Sacrament"—productions of the eminent manufacturer of Ghent, M. BOURDON-DE-BRUYNE. One of the monstrances is in the richest style of the



vessels used in the Roman Catholic Church, for the "exposition



earlier part of the thirteenth century. The other is of the best period of Flemish Art of the fourteenth century. Both are admirable examples of metal-work, chased, hammered, and enriched with valuable jewels, by eminent artists of Flanders.

Paris, Indian, African, Chinese, Japanese—anything, in fact, which he thinks the gentle public would like it to be, and which he can persuade the said public that it is.

The result of all this is that the real producer gets no credit for his skill and ingenuity. He puts himself out of sight for a remuneration which, no doubt, pays him, or he could not carry on his business; but in doing this he ignores his own existence before the public, and, under the baneful influence of an unwise abnegation, loses not only reputation but the legitimate remuneration for the skill, ingenuity, and enterprise which, under a more healthy system, could not fail to be his. In short, the Birmingham manufacturers should have done a great deal more than they have, or

nothing at all. The latter would have been the best course if they wished to stand well with their customers,—the factors and retailers; the former should have been their course if they wished to assert their own independence. As it is, about fifteen Birmingham firms are represented in the collective exhibit; if one hundred and fifty had exhibited what they are doing every day, the exposition would probably have been tolerably complete: as it is, Birmingham is not represented in its own name, and we regret to be compelled to record that the specimens contributed by the adventurous fifteen producers are not exhibited to the same advantage as the contributions received at a later date. The small square coffin-like boxes into which the Birmingham manu-

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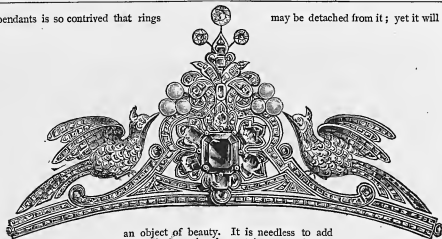
Mr. EDWIN W. STREETE, goldsmith and jeweller, of Coadat Street, exhibits a large and very costly collection of jewels, remarkable for refinement and accuracy

of the pendants is so contrived that rings

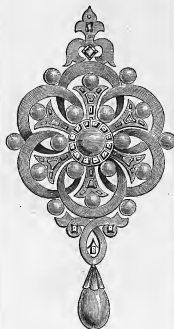
may be detached from it; yet it will remain



of finish, and of very high merit as works of Art. In many instances they manifest much originality as well as grace and purity of design; and the case in which they are

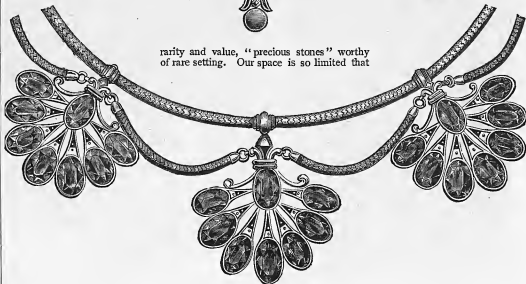


an object of beauty. It is needless to add that all these jewels contain gems of great



shown supplies evidence of judgment and taste in arrangement. We engrave several examples, comprising PENDANTS, BROOCHES, a NECKLACE, and a TIARA. One

rarity and value, "precious stones" worthy of rare setting. Our space is so limited that



facturers were compelled to thrust their jewellery, having linings of dark velvet instead of some material of a light colour, would have been had enough seen in a top light, but with the side light in which the objects are shown, they are placed at a serious disadvantage as compared with the specimens exhibited on the flat trays adopted by Castellani and others, and also used for some of the private loans. This deep box theory is evidently based on the arrangement adopted in the South Kensington Museum, in which iron boxes are used for security, but these are all lined with a white or light-tinted velvet, shown in a top light, and the gems, &c., are brought up to the glass which covers the inner case. These exhibition boxes are no better than deep trays for security, except in the matter of a second glass, which in a side light seriously interferes with the appearance of the objects placed in

we may not attempt to describe them. They are valuable acquisitions to the International Exhibition.

them. In short, Birmingham pays for its punctuality in sending in its exhibits arranged according to the official hypothesis, to which more recent contributors wisely bade defiance.

No better example of this can be found than in the very exceptional and brilliant display of Messrs. Hancock & Co., as the principal contributors among the London jewellers. With Garrards, Hunt and Roskell, Brogden, and others absent, the exposition of Messrs. Hancock, in combination with that of Messrs. Howell, James & Co., and with the private contributors who follow the example of H.R.H. the Princess of Wales, really redeems the English jewellery from the position in which it must have otherwise stood, in spite of meritorious exceptions to be noted in due course.

Messrs. Hancock & Co. fully sustain their reputation as eminent

Mr. JAMES WINDUS, an eminent manufacturer, exhibits a PIANOFORTE, almost the only

incised carving: the mountings are of *or-molu*, and it contains three portraits, on porcelain,

of the Queen and the Prince and Princess of Wales: the design altogether has much artistic



instrument in the Exhibition that has been decorated by Art. It is of ebonyed wood, with



meit. Of its exterior ornament and value our | engravings will convey some idea: of its interior



we can but quote the assurance of the manufacturer himself, that "it is a tri-chord cottage of

great power and excellence of tone, with the utmost soundness and solidity of construction."

for the production and supply of high-class personal ornaments, and illustrate in an effective manner the articles which are in demand by the public of the higher and wealthier classes. They have done this honestly and in a practical form, and certainly while exhibiting specimens of the highest Art and most perfect taste, they also show that the classes they supply have frequently quite as little regard to purity of design or artistic principle as may be found in any other class. In fact, while exhibiting one of the most remarkable examples of skilful workmanship and *finesse* in the combination of details to be found in the Exhibition, they show in the same *suite* an illustration of vulgarity in the choice of subject scarcely credible if it were not here to be seen—a gold *suite*, consisting of a necklace, bracelet, and earrings, constructed entirely of miniature saddles and bridles,

whips, bits, spurs, stirrups, horse-shoes, and portions of horse harness; in fact, all the details of a hunting stable and a coach-house. A more outrageous instance of misapplied ingenuity and skill it is impossible to conceive, and that any woman would condescend to wear such abominations is more inconceivable still: we are bound, in the interests of artistic design and common sense, to protest against the public exhibition of such a gross violation of every principle of good taste. The only thing to be learnt from such specimen is what to avoid.

Messrs. Hancock's display, which is admirably arranged in their own way, comprises jewellery in various styles, Italian, French, Indian, &c., and there are some admirable examples of design and workmanship among them, as there are illustrations of the extravagant and eccentric. The diamond *quites*

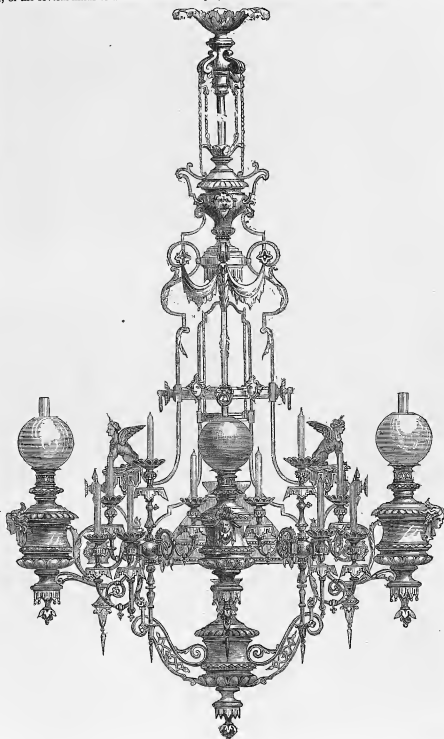
We have selected two examples of

the bronze manufactures of Belgium, and represented by an associated society. They are of varied order, of the several kinds to which the metal is ap-

plied, for elegance and utility. Art enters largely into the composition; they are, for the most part, of good design, and present effective Art-features,



several works in bronze, contributed by



but they do not vie with those of France. The names of the producers are not given, but it is not easy to

believe they are contributions of leading manufacturers of a country that has done so much for Art.

are, to our mind, the most perfectly designed and constructed examples. The necessity for making the most of the gems, and the consideration that the clustering and arrangement shall be such as to display all to the best advantage, prevent all temptation to vagaries of form, and compel a thoughtful and well-considered outline as the basis of a sure result.

Some of the enamelled objects, *en cloisonné*, are very beautiful; but these are clearly of French origin, and must be, therefore, treated as such.

The Devonshire gems are exhibited again by Messrs. Hancock, but have been described so often, and are so well known to all interested in objects of this class, that they require no detailed description here. It is sufficient to say that in their beauty and perfection they are, in spite of their antiquity, "ever new."

Messrs. Howell, James & Co. contribute an interesting but by no means very extensive series of examples of jewellery, which form the staple of their business in this direction. The manufacture is evidently varied; in other words, it is not confined to London productions. The diamond *mités* are excellent in design, setting, and perfection of workmanship; some of the smaller specimens being very perfect in shape and adaptation to use. There is no extravagance in form or size, and all are characterised by elegance and good taste. An opal bracelet set with diamonds as secondary to the opals is one of the most perfect things in the Exhibition. A bridal bracelet and bridesmaid's locket, both with enamelled details, *en champlevé*, based on the orange-blossom, are also very chaste and elegant in form and colour. Some of the examples designed by Sir M. D. Wyatt

Messrs. MACKAY, CUNNINGHAM & Co., goldsmiths and



jewellers of Edinburgh, contribute a case of very beau-

of an engraved crystal Cross; two



Runic Crosses; an adaptation of the

the same old model; elaborations, in two



instances, of ancient Scottish BROOCHES;

They may be classed, indeed, with the very best productions



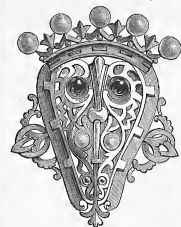
of the order, designed by the master-hand of a true artist,



tiful works, of which we engrave examples: they consist



BROOCH of Lorn, set with Scotch



and two CLARET JUGS: either of which



pearls and amethysts; another from



may be accepted as a work of pure Art.



and wrought with admirable skill and mature judgment.

are good in style and execution, and as examples of ornate treatment of jewellery will be appreciated. The best special designs, however, are those characterised as "Holbein," and although, with one exception, a little vivid in colour, they are all harmonious, and when worn with a suitable costume would have a very elegant effect, and be in place. The exception to which we allude is a pendant with green diamonds, exquisite in form, colour and arrangement.

The pearl *snites* exhibited by Messrs. Howell, James & Co. are good examples of their class, but would have been all the better for a more geometric arrangement of the details.

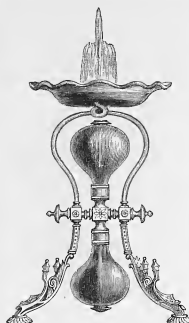
Messrs. Phillips and Son, Cockspur Street, contribute a collection of coral ornaments of the highest class and most perfect adaptation of the natural product to the purposes of personal

decoration. Here we have a proof of the value of simplicity of arrangement in the mass, and of the most elementary forms in the details, resulting in the production of effects which are satisfactory, because they are simple. In no single instance, with all the skill shown, does any cut specimen produce a satisfactory result, either in the general effect of the object or in any detail. Elaboration destroys the completeness which seems to be innate, so to speak, in the coral itself. Thus the most perfect examples are in bead necklaces. The next are the coronals or frontals, in which the coral growth is adapted with admirable skill to the final purpose. The simple coral eardrops and the plainly-cut pendants shame the elaborate relief-effects *en canco* to which they are suspended, and that, too, by their simplicity only.

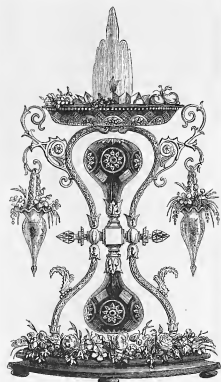
The development of the coral trade of Naples by the firm of

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We engrave three examples of the PERPETUAL FOUNTAIN, OF "PORTABLE PERFUMER."



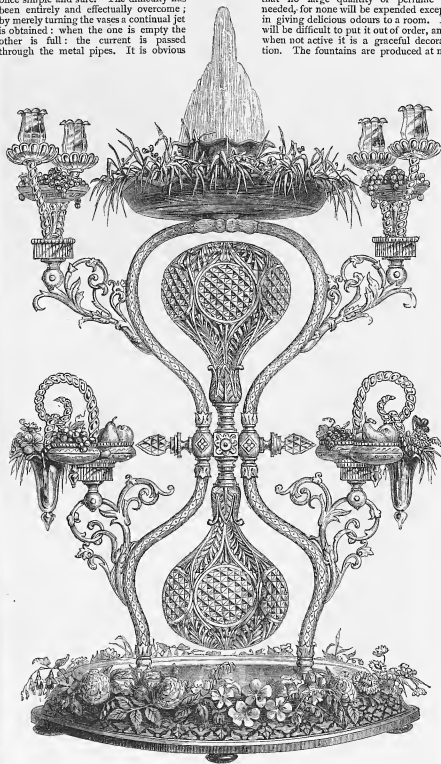
exhibited by Messrs. DERRIS AND SONS. The ingenious invention supplies a want that has been long felt. The value of introducing per-



fumes at a dinner-table is very great; hitherto, however, there has been no mode of doing so at

once simple and sure. The difficulty has been entirely and effectually overcome; by merely turning the vases a continual jet is obtained: when the one is empty the other is full: the current is passed through the metal pipes. It is obvious

that no large quantity of perfume is needed, for none will be expended except in giving delicious odours to a room. It will be difficult to put it out of order, and when not active it is a graceful decoration. The fountains are produced at no



great cost—or rather they are of all prices—from the plain to the richly adorned. It will

be seen they have minor vases and dishes of pretty forms to contain flowers and fruit.

Messrs. Phillips has led the King of Italy recently to mark his estimation of their efforts, by a distinction conferred upon the senior partner of the house.

Messrs. White and Campbell, New Bond Street, exhibit a small but elegant series of examples of jewellery, in which there is evidence of thoughtful effort to adapt good artistic design to the exigencies of fashion. A necklace of pearls and turquoise, the latter set as drops, is especially elegant, and a bracelet of a flat scale arrangement upon the elastic principle, set with turquoise, is also an example of good taste, ingenious construction, and workmanship. A necklace and earrings, all gold, in the Indian style, are also good specimens of well-adapted design and skilful execution.

Mr. E. W. Streeter's contribution, which certainly was of a very

practical character, has, we regret to say, been withdrawn from the Exhibition, through an unfortunate misunderstanding with the authorities, into the merits of which it would be out of place to enter here. The specimens engraved at page 42 will give some idea of the character of the designs, which are executed with skill and judgment. Mr. Streeter had evidently made up his mind, while showing exceptional examples of jewellery, that he would illustrate as thoroughly as possible, within the space assigned to him, his current productions. Among these were to be found, as a matter of course, specimens which rose no higher in design and artistic treatment than those to be found in the ordinary examples of other makers. In aiming at originality it is so easy a matter to run into the eccentric at the cost of simplicity and beauty, that where a great show is expected by the

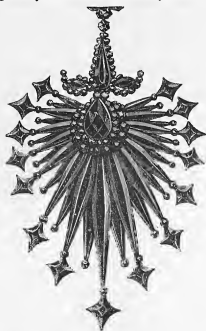
Mr. WILLIAM WHITELEY, who exhibits a

grace and beauty, and though of ordinary materials, are so ingeniously constructed, and skilfully finished, as to

in productions of Art-industry. The process



very large collection of BLACK GLASS JEW-



be veritable works of Art. The article is well known, and the invention dates from a remote period, but hitherto it has been obtained principally from France: these



of manufacture is by no means easy: we shall hereafter describe it at some length.



ELLERY, has made rare jewels of common

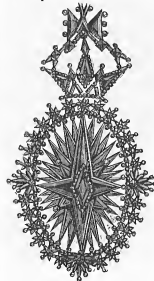


things: they are compositions of much

specimens are, however, more meritorious than any imported, and supplies another evidence of British advance



It demands a large amount of skill and practice to attain perfection, with reference both



to the cut glass and the dies to receive it.

purchaser at a comparatively cheap rate, and where economy of production can only come of repetition by mechanical means, the wonder is that so much good design comes out of a system which is of necessity inimical to variety of effect, and that exquisite *finesse* in treatment which can only be attained by hand-work. Certainly Mr. Streeter sustained his reputation as a jeweller in his contributions to the International Exhibition of 1872.

Mr. E. Culver, Spencer Street, Clerkenwell, illustrates his speciality of production in a great variety of gold chains, of excellent design and workmanship, of the quality of 15 and 18 carat. He also exhibits in an interesting form the details of chain-making in wire-links, and gives a useful illustration of the amount of alloy of copper and silver in 18 carat gold: the materials being shown together in their relative quantities.

Mr. John Neal, Edgware Road, exhibits a collection of objects which simply repeat the mass of the series of articles contributed from Birmingham. Indeed, the style of design and workmanship indicate their parentage. Some of the lockets and brooches are in excellent taste, but the earrings and bracelets partake of the engineering type of design, noticed as the characteristic of much of the Birmingham work. The same remarks apply, with certain modifications, to the gold-work exhibited by Mr. Whiteley, Westbourne Grove, except that the ornamental details are as much overdone as they were avoided in the generic Birmingham specimens.

Mr. Whiteley's display of British cut-glass jewellery is a remarkable one, and indicates sound judgment and good taste in the production of black ornaments. The faceted surfaces are ad-

Messrs. COLLINSON AND LOCK are eminent upholsterers of London: their productions are invariably of a high order, combining purity of design with excellence of workmanship; indeed,



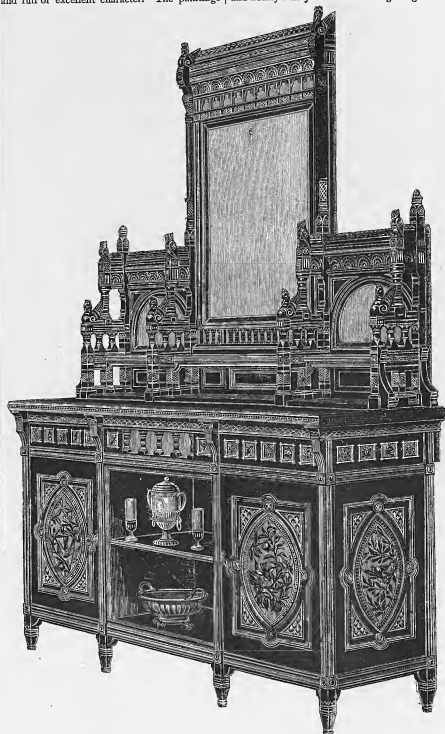
it is mainly to this firm we are indebted for the re-introduction of the style known as "old



English," which so admirably suits our British homes. One of those last year exhibited, which we engraved, now graces the Kensington Museum, purchased by her Majesty's Commis-

sioners. The principal object we give on this page is a **CABINET**: it is original in treatment, and full of excellent character. The paintings

of fruit and birds forming the panels of the doors of the lower part are executed with skill and ability: they are worked on gold grounds.



The general ornamentation is in gold, the details first being incised or carved. As a whole, the production is of great merit, and upholds

the high repute of the firm. The engravings in the column are of their ordinary productions, and merely introduced to fill up the page.

mirably taken advantage of in the arrangement of the details, but, as usual, the more elaborate examples are the least satisfactory. The crosses generally are very clear in the details, but several pendants are really perfect in arrangement and adaptation to use, as a redundancy of points has been avoided, a fault which characterises some of the very best specimens as regards effect and workmanship.

In connection with these black glass ornaments, the examples of Whitty jet may be noticed. Mr. Charles Bryan contributes a representative series of specimens, comprising a great variety of objects of personal ornament. The execution and workmanship are generally excellent, but the designs are wanting in artistic refinement and adaptation, and, with the exception of some of the bracelets, have a heavy look, which has really nothing to do with

the colour of the material, but arises out of the general contour of the objects, and an unsuitableness of detail. The truth is, the designers of jet ornaments attempt to imitate the forms used in metal and adapted thereto, but totally unsuited to a brittle material like jet; not to mention that to attempt to get effects in relief in a very dark or black material always leads to extravagance in form and contour. The best details are those in a simple incised surface, a charming effect being produced by the judicious blending of dead ground and polished ornament, or the reverse. Will no one study to make jet ornaments in original forms, in which the effects we have noted shall play the part of a dispersed surface, as a variation with the polished surfaces only?

The jet ornaments exhibited by Messrs. Saunders and Shepherd are of an excellent character as regards finish and workman-

M. CRISTOFLE, of Paris, have established renown throughout the world: their productions in bronze, in metals, *argenté et doré*, and in



silver and gold, have the highest value: Art can give to costly things, as well as to those that are comparatively easy of attainment. The

managers are thorough artists; so, indeed, are

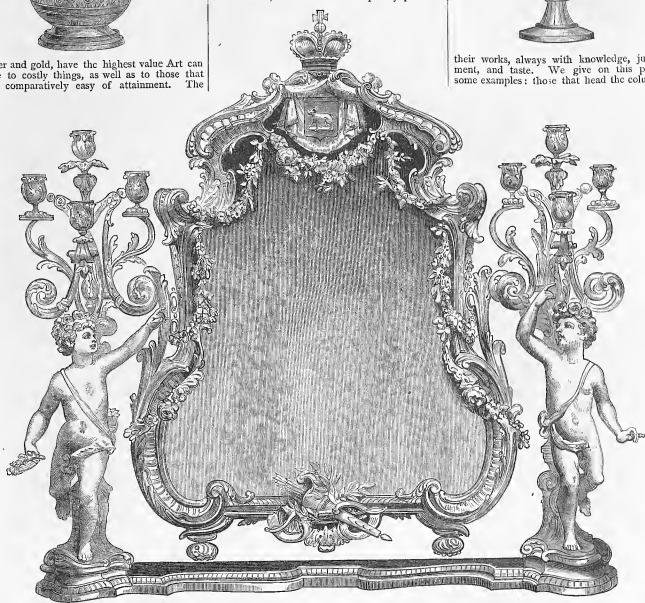


the artisans; artistic skill consequently pervades

all the issues of the firm. Especially beautiful is the enamel introduced into several of



their works, always with knowledge, judgment, and taste. We give on this page some examples: those that head the column



are of glass, gracefully set. A production of much excellence is the MIRROR, a fine specimen of design, modelling, and manipulation.

ship, but the defects in design as above would apply with scarcely an exception.

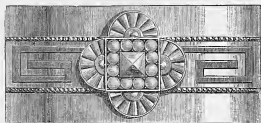
The consideration of the Irish bog-oak ornaments naturally follows the notice of designs in jet. Mr. J. Goggin, of Dublin, certainly sustains his reputation as a producer of these interesting objects; several of the suites exhibited being very remarkable alike for their execution as for their good taste and adaptation of design to the material and purpose of the ornaments. We have no space to particularise, but, if an arbitrary fashion did not interfere with the patronage of this class of jewellery, Mr. Goggin ought to reap a rich reward for his skill and enterprise in producing some of the specimens he exhibits.

From Belfast Mr. A. Gibson sends a collection of Irish bog-oak ornaments, which presents some very excellent features in the

tasteful combination of the metal-work with the wood. Some of the brooches are especially noteworthy for the arrangement and balance of the two materials, the one giving value and effect to the other.

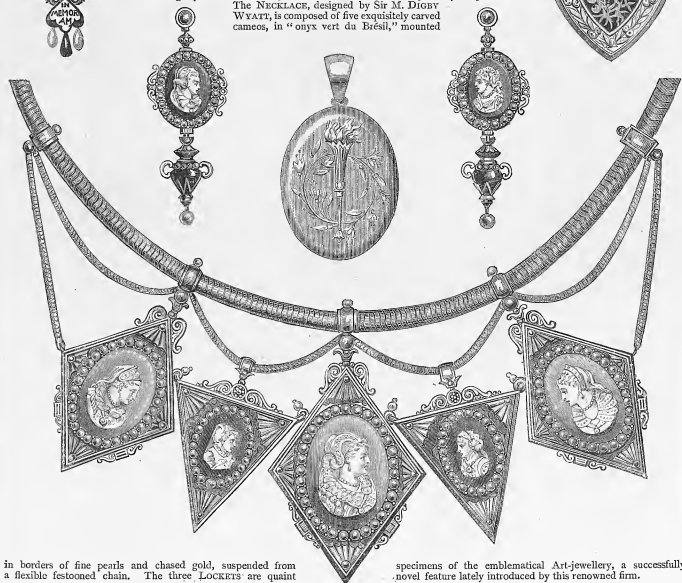
Messrs. Bright and Sons, Scarborough, exhibit a small but tasteful series of ornaments of a very high class. There are three pendants superior in many respects to anything of the kind in the Exhibition. A cameo of Julius Caesar set in exquisitely-wrought gold, with sufficient blue and white enamel to vary the details, is designed and executed with great skill. The mounting of a Medusa head, cut in bloodstone, is an equally fine but possibly less telling example. The third pendant is the most elaborate, and, although very artistic in the general arrangement, is a little confused in detail. The centre is formed of an opal cameo,

We devote a second page to the contributions of Messrs. HOWELL AND JAMES. They have aided the Exhibition extensively and efficiently, being among the few jewellers of the Metropolis who have contributed works of real artistic merit. Designed by eminent artists holding high professional rank, and in the manufacture



treated with exceeding skill, the examples we have selected for engraving represent but slightly their numerous productions, based upon the purest principles of Art.

The *NICKELAGE*, designed by Sir M. DIOBY WYATT, is composed of five exquisitely carved cameos, in "onyx vert da Brésil," mounted



in borders of fine pearls and chased gold, suspended from a flexible festooned chain. The three *LOCKETS* are quaint

specimens of the emblematical Art-jewellery, a successfully novel feature lately introduced by this renowned firm.

cut with great skill, but we doubt the expediency of cutting indecent stones into forms of this kind. The workmanship of the setting is excellent, and is Parisian in character, as, indeed, are the other two.

Mr. John S. Singer, Stroud, sends a small but effective series of silver-channelled brooches, some of which are admirably arranged in the details, but others are spoiled by a too free departure from the geometric basis of the design as a whole.

The exhibit of Messrs. C. and M. Crichton, Princes Street, Edinburgh, is a highly satisfactory one. Except in the instance of the Highland shoulder-brooches, which are extravagant in the amount of relief in the details, the whole of the designs are characterised by a thoughtful adaptation to the use and purpose of the ornament. Several of the silver parcel-gilt ornaments are

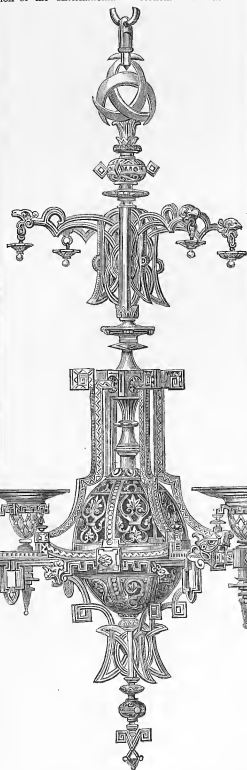
especially elegant, as also are some of the silver examples, enamelled with blue and white. One cross, treated in the latter manner, and having a translucent red enamelled ground, with the sacred monogram in the centre, is a gem of its class. The gold-work is characterised by a judicious restraint in the matter of detail. It is never suggestive of a mere display of metal, the stones being generally treated as primary.

Messrs. W. Marshall & Co., also of Edinburgh, exhibit a collection of gold and silver-work, in which elaboration of engraved detail is a leading characteristic; at the same time, these details are always admirably adapted to the general forms of the objects, these forms being invariably well suited to the purpose of the ornaments. An artistic sentiment runs through the whole series, and there are some examples which it would be difficult to surpass in

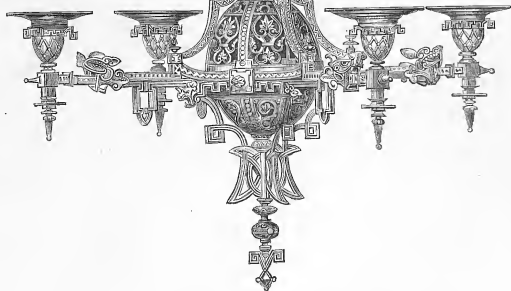
M. BARBEDIERNE, the renowned bronze manufacturer of the International Exhibition. He has aided it largely and liberally; and although few



manufacturer, is one of the few fabricants of Paris who have been contributors to the second divi-



or none of the articles he "exposes" have been made expressly for it, his show



is one of great merit and very general interest. From his abundant and excellent stock we select three objects for engraving on this page.

certain modest and purely tasteful effects. The bracelets and pendants set with cairngorm and Scotch pearls are special examples of this quality of design. Rich and artistic, they are still unpretentious. Some of the silver crosses exhibited are very elegant, and two or three parcel-gilt examples are specially noteworthy.

Another Edinburgh house, Messrs. Mackay, Cunningham & Co., contributes a small but very elegant collection of jewellery, some of the specimens being of the highest class in design and materials. A necklace, designed by Sir J. Noel Paton, R.S.A., is a rich example of well-combined colour; but the twisted chains suspended to the external edge are an excrescence rather than an ornamental detail. A pendant and ear-rings of opals, with a setting of diamonds, the gold being simply used as a means of securing the stones, are very elegant in form, colour, and general effect.

We have no space to particularise other exhibits of English, Scotch, and Irish jewellery contributed by the producers, although there are specimens which deserve attention, but now proceed to consider briefly the jewellery lent to the Exhibition by private owners, and so far supplementary to the contributions of the manufacturers. The policy of borrowing objects of this class from private sources is not a satisfactory one; but when manufacturers will not contribute, and an exhibition must be got together, it becomes so far a necessity; and when the examples are kept fairly within the scope of the class of industry represented, little can be said against it.

The contribution of H.R.H. the Princess of Wales is a valuable and interesting one as a whole, but the most suggestive object is the badge presented to the Princess, on the occasion of her mar-

MESSRS. WHITE AND CAMPBELL,



eminent jewellers of New Bond Street,

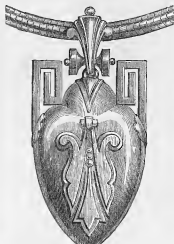


exhibit an extensive collection of very introduced



BRACELETS, BROOCHES, CROSSES, EAR-RINGS, and so forth: those we have selected show the several styles of these very beautiful productions: the show-case has many others of equal merit we might have engraved with advantage. Messrs.

ringe, by the ladies of South Wales. It is somewhat florid in its general form, and lacks the compactness so essential in a badge; but the details are admirably wrought, and the combination of diamonds and emeralds with the blue enamelled ribbon produces a brilliant and harmonious effect, which conveys a good lesson in colour.

Mr. Alfred Morrison lends a valuable and interesting collection of a varied and highly suggestive character, about one-half of it being of French design and manufacture. The design and treatment of some of the examples are deserving of the best consideration of the student and designer, from the perfect manner in which the various parts of most of the objects are subordinated to the general effect, and the complete adaptation of the whole to the purpose and use of the ornament. Neither time nor space will

beautiful works; precious gems in settings worthy of them; excellent



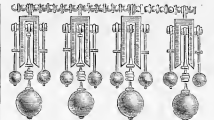
examples of pure Art and of high finish in manipulation and work.



manship. Many of them are original in character, and into some are



cameos exquisitely cut. Our page conveys some idea of corative jewellery — NECKLACES,

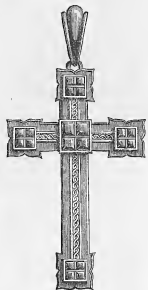


White and Campbell have prominent rank among the few jewellers of the Metropolis

their variety. The series contains



specimens of all the classes of de-



who aided to rescue the International Exhibition from the reproach of utter insignificance as regards the speciality of the "Second Division."

permit of our going into this question here, but we may possibly find occasion to recur to this theme, and quote examples at some future opportunity.

The Dudley jewels were added, by permission of the Earl of Dudley, at a late date (August 1st), under a new regulation, permitting owners of fine jewellery to send them to the International Exhibition when no longer required for the exigencies of the London season. This rich and really wonderful collection, arranged by Messrs. Hunt and Roskell, consists of diamonds, emeralds, opals, rubies, pearls, turquoise, and corals, set with a skill and luxurious taste which it would be very difficult to surpass, and is of great interest as an illustration of the manner in which stones of so fine a quality ought to be treated, so that no setting shall detract from the importance and beauty of the gems as primary details of each

The high-class work—a SIDEBOARD—engraved on this page is the production of the eminent decorators, &c., MORANT, BOYD, AND BLANFORD. It is from the design of the artist-architect, EDWARD J. TAYLOR, and is evidence of practical

study and sound thought; a departure from "authority," but with judicious adaptations of the best. It is designed with judgment and skill, and finished with much excellence: its leading feature is the



arrangement for the display of china and plate. There are other objects exhibited from the

cabinet manufactory of this long-distinguished firm that merit the highest praise for general

excellence: notably two Jacobin chairs, from the designs of OWEN W. DAVIS, architect.

ornament. The taste and skill displayed in setting the corals is to our mind perfect. Nothing can surpass its simplicity and fitness. The gold setting and small diamonds with which it is relieved is made subservient to the coral drops, and tends to give increased value to the exquisite tint of red in the coral itself. The objects set with opals and diamonds, and those with pearls and diamonds, present the next degree of artistic fitness and excellence.

FOREIGN JEWELLERY.

We have already stated that the great continental houses are not represented. The jewellery of Paris has no proper illustration in the Exhibition, and it would be waste of time to notice the few illustrations which present themselves in the French Annex. Strangely enough, old French jewellery is represented, and that,

too, in an interesting form, by Madame A. Juvenal and M. de Saint Aubin, who contribute some very valuable examples of the past by way of comparison with the present, and from which useful lessons may be learned by those disposed to study the objects. The fact that the material is always made subservient to the design, and not the design to the material, is a point to be noted in these specimens, as also in others to which we shall have occasion to allude when noticing the varied collections of peasant-jewellery. Some of the gold filigree specimens of Madame Juvenal are marvellous illustrations of skill and dexterity, as also of beauty in design.

In connection with France, we may quote a very curious and interesting collection of French-Algerian imitation-jewellery. It is very suggestive of the Palais Royal, modified and greatly improved

We have had frequent occasion to do justice to the works of M. EMILE PHILIPPE, of Paris,

convey some idea of their varied merit. They are BROOCHES, the COVER of a jewel casket,

and an admirably designed TASZA: these are veritable examples of pure Art. Sometimes his



who has, however, now an establishment in London. He is a true artist, one of whom



France may be proud. He is the manufacturer also, and, indeed, the artisan, for many of his



beautiful issues are the produce of his own hands. Those we engrave on this page will



productions are in the costlier metals, but more often are of bronze *cinté*, such as are of small price; yet they are worthy of prominent places

among the Art-treasures of any collector. In the absence of *all* the leading jewellers of France—for there is not one of them who con-



tributes to the International Exhibition, 1872—it is a refreshment to examine the admirable

works of M. Philippe, although his jewellery forms but a minor part of his productions.

by Moorish taste and skill. Some of the examples are exceedingly pretty, and many of them are eminently suggestive of legitimate effects in enamelling, as also of fitness in form.

RUSSIA.—A small but remarkably elegant collection of Russian jewellery gives evidence of great progress in works of this class. There is a strong *cinqle cento* feeling shown in the designs, while the execution of the gold-work and enamelling is of the best class. The tasteful combination of brilliant coloured gems gives an Oriental look to some of the examples; and while the bracelets appear a little overdone in this direction, most of the pendants and brooches are excellent and well-balanced in this respect, the forms and details being alike well-considered.

BELGIUM.—For elegance and perfection of design in relation to use and material, the small collection of jewellery contributed by

three Belgian exhibitors is the most complete in the Exhibition. The ear-rings and pendants of M. Bourdon de Bruyne are especially artistic and elegant. There is no display of gold as gold, but simply as a means to an end, and the forms expressed in the metal are considered as that end, and receive the most thoughtful consideration and treatment. The amount of fine detail worked out within the space of some of these examples, especially those in the manner of the old French jewellery, conveys a lesson which we hope will not be lost upon our own working jewellers.

The crosses and pendants contributed by M. A. Taldenshagh are rich and elegant in effect. The judicious use of pearls in some of the objects is evidence of a highly educated taste. The excellence and superiority of workmanship for which, as M. C. Devos states, he exhibits his small and elegant little collection of

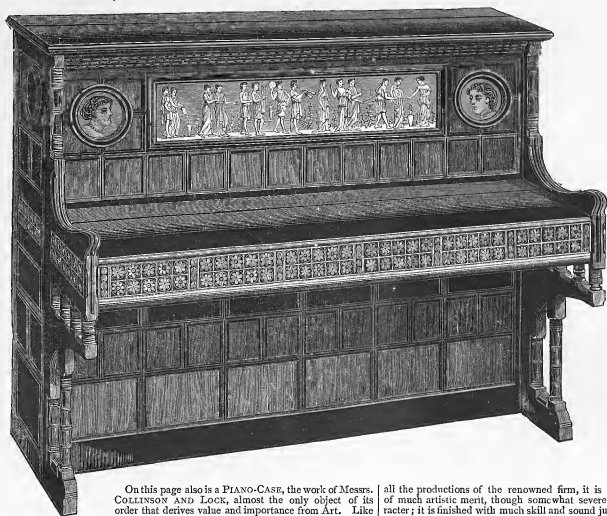
We engrave a CASE, designed by Mr. H. ROGERS, and carved by Mr. G. A. ROGERS: it is made to contain the Address of the "Land-

gate Hill Committee," presented to the Prince of Wales in commemoration of Thanksgiving Day. The cabinet is carved in brown oak, and is sup-

ported at the ends by the City dragons, and scrolls at the other centres. The front and back are enriched with Italian friezes, in which are



introduced the rose, thistle, and shamrock. On the top is carved the Prince's badge, and other ornamental devices. The work is worthy of the name it bears, and will be acceptable to his Royal Highness, with the address it is to contain—the charming illumination of Miss ASHLEY.



On this page also is a PIANO-CASE, the work of Messrs. COLLISON AND LOCK, almost the only object of its order that derives value and importance from Art. Like

all the productions of the renowned firm, it is a design of much artistic merit, though somewhat severe in character; it is finished with much skill and sound judgment.

ear-rings and crosses of gold and silver, set with diamonds, is fully justified by the perfection of the result. The old Normandy jewellery has been consulted to great advantage in the production of these charming objects.

ITALY.—Italian jewellery is represented by a comparatively small collection sent by Signor A. Castellani. His specimens, however, are worthy of the famous Roman jeweller. The revival of the Etruscan granulated gold is illustrated in several examples, notably in a set of Etruscan *scarabæi* in cornelian, forming necklace, bracelet, ear-rings, and finger-ring. A necklace, ear-rings, and brooches in granulated gold and coral, are superb specimens of their class, being perfect in treatment and workmanship. The ear-rings, from originals found at Tarentum, and now in the Museum at Naples, are very elegant examples of classic design. The

finger-rings, of which a considerable number are exhibited, are mostly from antique originals, and are wonderful reproductions of the ancient manner.

The Florentine and Byzantine mosaic jewellery exhibited by Messrs. P. Bazzante and Son, illustrate various phases of mosaic art as applied to personal decoration. Some of the effects are very pure and elegant, presenting a true harmony between the coloured mosaic and the gold mount. Others are very *bizarre*, and approach the vulgar in the violence of the contrasts of colour and surface. Some of the metal settings are exceedingly pretty, being well designed, and the mounting subordinated to the mosaic.

Necklaces, bracelets, and ear-rings of decorative glass, in which are some charming effects of colour and notable examples of

This page contains engravings of other works, the productions of Messrs. HUNT AND ROOSELL.

the Goodwood prize of 1871. The former is a silver ewer of Etruscan form, embossed in the

style Renaissance, with an alto-relief the subject of which is taken from the old ballad of



They are racing prizes: the one a Cup, being the Salisbury prize of 1871; the other a GROUP,



"Chevy Chase." The latter is from Tennyson's poem, "The Passing of Arthur," where

the king dooms the traitor Modred. It is designed and modelled by G. A. CARTER.

manipulative skill in glass-making, are exhibited by the Venice and Murano Glass Mosaic Company, of which Dr. Salvati is the director. These are wonderfully cheap and effective ornaments, in excellent taste, and without pretentiousness or extravagance; they are excellent examples of an old method of producing artistic effects in glass as adapted to modern wants and requirements.

AUSTRIA.—The only contribution of jewellery from Austria is that of M. W. Klar, and this consists entirely of the cheap imitation jewellery, jet and jet-glass, &c.,—produced to meet the varied wants of an extensive empire. In this collection may be found specimens of almost every kind of personal ornament in use among the Austrians of the lower and middle classes of the present day. As an exposition of varied manufactures, it is very

interesting, but there is nothing which calls for special remark for its Art-qualities.

NORWAY.—A collection of silver filigree ornaments, produced by J. Tostrup, of Christiania, are most interesting specimens of the national jewellery of Norway. They present very characteristic features, and when not over-elaborated, are elegant and tasteful in design. Some of the suites are elaborate in detail, and are executed with great skill. The more severe and geometric forms are, of course, the most artistic; and while the minutest details of these forms give a redundancy of ornamental effect, the more laboured specimens are injured by the overloading of pendants as decorative adjuncts.

The only other illustration of Norwegian or Swedish jewellery is to be found exhibited under the head of—

We devote a second page to the highly me-



ritorous works of Messrs. BRIGHT AND SONS,

are of rare excellence, not only for the value of



the cameos, but for the grace and artistic skill

settings. The BRACELET-CENTRES are copies



from bas-reliefs found on the marbles of Nineveh,



the eminent jewellers of Scarborough. They displayed in the



designs for the in the British Museum: they are exquisitely cut.



The BOUQUET-HOLDER is of gold enamelled; so are two of the LOCKETS.



Messrs. Bright have established claim to very high rank as jewellers.

PEASANT-JEWELLERY.

The purchase of the Castellani collection of jewellery, worn by the peasantry of the various provinces of Italy, from the Paris Exhibition of 1867, for the South Kensington Museum, has led to further efforts to illustrate the personal ornaments used by the peoples of various countries; and notably the jewellery of Normandy and Spain has received special attention at South Kensington. The present Exhibition, however, presented so excellent an opportunity for seeking in wider and more distant fields, that it would have been a singular oversight on the part of her Majesty's Commissioners and the Museum authorities if they had not sought to utilise the facilities which appeared to present themselves. This has been done so effectively that a very large and important addi-

tion will be made to the permanent illustrations of the jewellery of the common people of all nations to the already interesting collection in the South Kensington Museum.

Opportunity will therefore serve at some future time for the more deliberate consideration of special groups and examples. The limits of this essay, the chief purpose of which is to illustrate the current international productions in relation to the true æsthetic principles of Industrial Art, will not allow of more than a brief mention of countries whose peasant-jewellery is exhibited on this occasion.

Spain takes the lead in refinement and excellence of adaptation as ornaments, and there are some admirable examples of French peasant-jewellery. The Maltese specimens present many points worthy of study, and deserve a careful comparison with those of

We engrave another of the FOUNTAINS, in cast-iron, of the Foundry of Colbrookdale. Although at this renowned manufactory works of all orders, forms, and sizes are produced in enormous numbers, to supply all parts of the world, to this special class its directors have long paid particular attention, obtaining the aid of accomplished artists, and casting the products

with so much sharpness and minute finish as to render them admirable works of Art. The catalogue of the establishment enumerates several hundred productions, from the most common to the most costly; among them fountains hold prominent places; they are for gardens, conservatories, lawns, and spacious grounds, but among them are not a few of those gracious and grace-



fil boons that so often refresh the weary—men, women, and children, and animals of the lower world—in our streets and by the way-sides.

other countries. The Swiss jewellery of this class is chiefly from the districts around Unterwalden and Beme. A bodice with its decorations is very characteristic. The jewellery stated as Swedish in the catalogue and in the descriptive labels is really Neregian, with examples worn by the peasants of Dalecarlia and Lapland. The bridal-crown, wedding-rings, and brooches are especially interesting. These crowns are kept in the families of the wealthy, and handed down from generation to generation; but for the poorer classes crowns are kept in churches for hire. The one exhibited is of this class. Nearly all these ornaments are of silver, and the ornamentation is chiefly of filigree-work.

The Greek and Albanian examples are exhibited together. They are characteristic, but by no means refined, specimens, and the same may be said of the North German collection. A very

interesting series illustrative of Egyptian, Turkish, Armenian, Wallachian, and Moorish jewellery, as worn by the peasantry and others of the same class, may be noted as one of the most complete collections of its kind, and is very similar to the lowest class of Indian jewellery, which we must notice in due course.

The peasant-jewellery of Bavaria has some very striking and pleasing features. The bridal-crowns are remarkable examples of their kind. A woman's girdle in silver is very like the old Jewish wedding-girdle.

The specimens from Syria are thoroughly ornamental; while those from China are chiefly examples of the ornaments worn by the women in the neighbourhood of Hong Kong. Some curious and very ingeniously constructed ornaments in paper, to be worn in the hair, are not the least interesting of this group.

The Royal Porcelain Works at Worcester exhibit these very remarkable productions: they are contributed by Messrs. GOODE, of South Ainsley Street, for whom some of the leading objects in this style have been specially made. It will be at



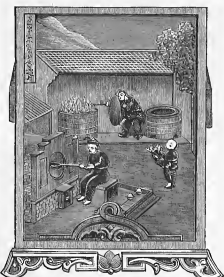
once seen they are either copies, imitations, or adaptations of the Japanese; they have suddenly become the "fashion," and the Works at Worcester cannot produce them fast enough. One peculiar interest attached to this set of vases is that their decorations illustrate the processes of their own

and connoisseurs quite as much as by the

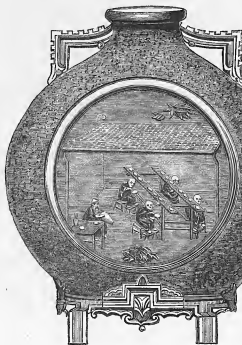


general public) to their forms, which are for the most part pure and good, and also

deed, if works so excellent in all ways have of late years issued from the establishments in England for the manufacture of porcelain. But Mr. R. W. BINNS, F.S.A., the manager and Art-director of the works at Worcester, is never a



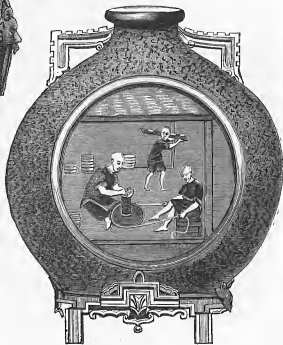
slavish imitator; he has seen and appreciated the value of Japanese Art, and it is not too much to say that in these and similar issues he has improved where he has borrowed, taking suggestions rather than models. Hence the rare merit of these productions. The artist to whom we are



manufacture as conducted in the East. They owe their popularity (and beyond question they are prized by critics



to the richness of the colours, but especially to the care and artistic skill with which they are finished. We doubt, in-



debited for the admirable modelling on these vases is Mr. HADLEY, and for the painting the Messrs. CALLOWHILL.

We may briefly sum up this display of peasant-jewellery as likely to be eminently suggestive if carefully and thoroughly studied. The generic types of the more costly specimens, at one time worn by the rich but discarded by fashion, are to be seen in these specimens; and there is frequently a meaning and a purpose in these ornaments which modern personal decoration rarely, if ever, reaches if it attempts. The boldest attempt, and the most successful in its way, in the present Exhibition, is the suite composed of horse furniture, noticed as forming part of Messrs. Hancock's display. Here is symbolism run mad; still, notwithstanding the outrageous defiance of good taste which prompted the design, it has the merit of having a meaning.

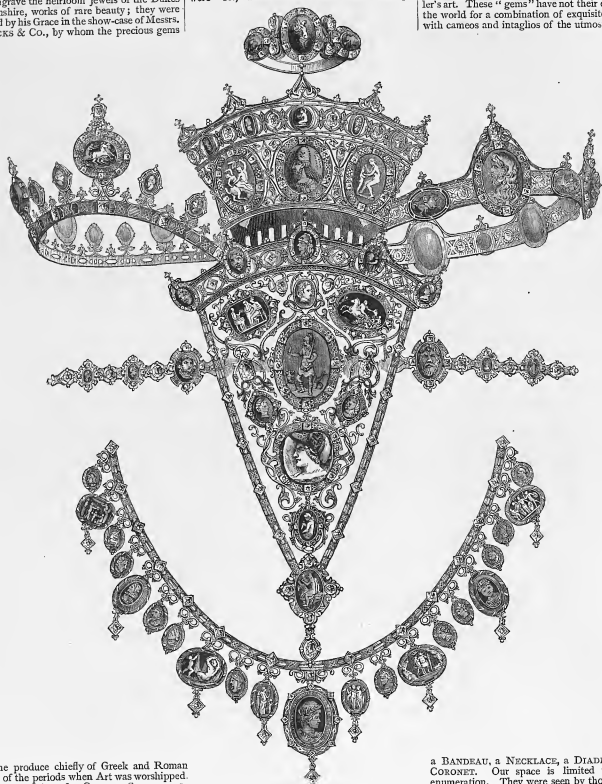
INDIAN JEWELLERY.

The Oriental workers in the precious metals may be safely credited with having laid the foundation of every style and method of personal decoration which has obtained in the West; and as certainly they may be credited with doing their work in a more thoroughly intelligent manner, and having more regard to the true principles of decorative art, at this time, than any other people. It would be an easy task, and one of especial interest, time and space permitting, to go over the contributions from the various provinces of India in detail, and prove this by unmistakable examples, which nothing but a crass ignorance or a neglect of sound principles could enable any one to dispute.

We engrave the heirloom jewels of the Dukes of Devonshire, works of rare beauty; they were exhibited by his Grace in the show-case of Messrs. HANCOCKS & Co., by whom the precious gems

were "set," and attracted crowds who could ap-

preciate the most perfect examples of the jeweller's art. These "gems" have not their equals in the world for a combination of exquisite setting with canons and images of the utmost perfec-



tion, the produce chiefly of Greek and Roman artists, of the periods when Art was worshipped. The series consists of a COMB, a STOMACHEN,

a BANDEAU, a NECKLACE, a DIADEM, and a CORONET. Our space is limited to a bare enumeration. They were seen by thousands.

Dr. Birdwood has done a signal service in the interests of pure design by bringing together, and exhibiting a collection of seed and seed-vessels, on which the forms used in Indian jewellery have been based from time immemorial. The study of these specimens in connection with the gold and silver objects in the various glass-cases is one of great interest.

It will be impossible to do anything like justice to the variety and extent of the Indian collection of jewellery. The contributions of Mrs. Rivet Carnac alone would require a separate essay. This lady seems to have aimed at getting together not only an exhaustive series of illustrations of the personal ornaments of India, but also to render them historically and ethnologically interesting by a sequential arrangement and classification.

The jewellery of the Indian annex represents the products of

Bengal, Madras, Bombay, the North-West Provinces, the Punjab, Oudh, Gwalior, and other districts.

The gold filigree-work of Delhi is remarkable in design and execution. Refined alike in form and detail, it is very suggestive. The jewellery from Bombay comprises specimens of the most refined and elaborate gold and silver-work; and the display is carried on through an apparently exhaustive series of illustrations down to examples made of the commonest materials available for the purposes of personal decoration. All bear the same impress of thought, fixity of principle, adaptations of the forms and materials to use, and care in working out the result.

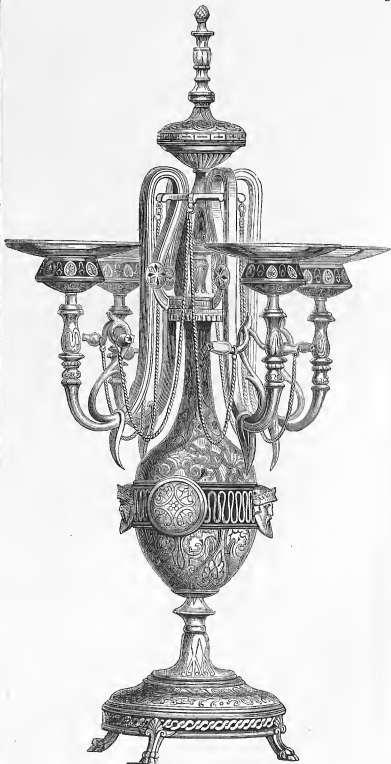
Among the Bengal contributions, some of the silver filigree-work is superb alike in design and execution. Most of these have been secured for the South Kensington Museum. The larger

We engrave a page of the works of M. BARBEDIENNE,

branch of Art-manufacture. The two objects are a CANDELABRUM and a large



the renowned bronze-manufacturer of Paris, to whom the great city is mainly indebted for supremacy in a special



enamelled VASE: works of much refined beauty, and of great excellence as Art-works.

examples of silver-work are admirably wrought; but great as the labour is, it has no appearance of being overdone or thrown away.

From Madras there are some excellently wrought specimens of silver-filigree adapted to European types. They are not so perfect as those from Bengal. In short, it is only when the designs are Indian that the full effect of the work is properly seen; and one can readily conceive that the native artificer is cramped, more or less, in adapting his work to forms of which he cannot realise the purpose. The gold-work from Madras is of a very refined character, and thoroughly Oriental; in short, there is no compromise. The material is evidently wrought with such a sense of mastery over that and the design, that it is seen at a glance what the worker has been aiming at, and how fully he has accomplished his task in all the purely native designs.

The objects from the Punjab are chiefly in silver, mostly showy, and even rude in character, but never vulgar or pretentious. From Sindh there are examples both in gold and silver with enamelling, of a rude but effective character.

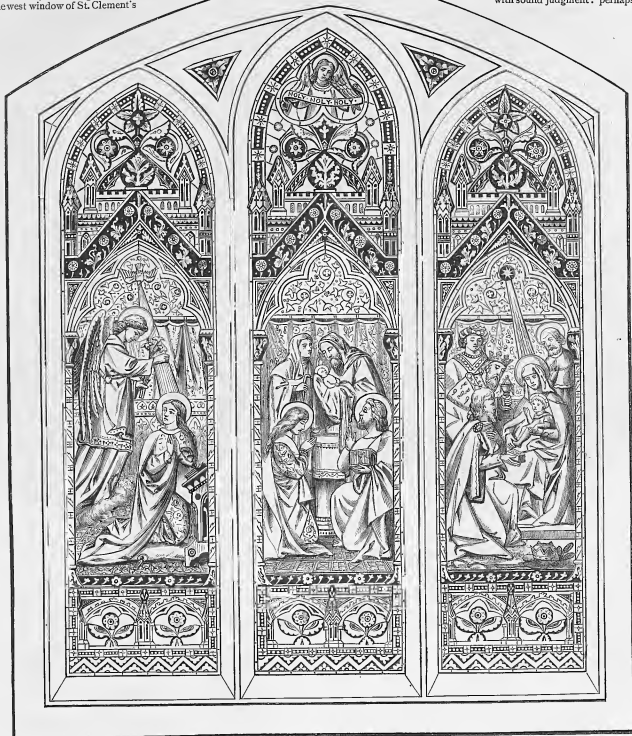
The Countess of Mayo contributes a very interesting collection, the objects being evidently selected with a view to their representative character.

We may finally, but briefly, remark upon the general character of this Indian jewellery, that in the constructive use of the materials the artificer never fails to produce the best possible effect which can be got out of them, whatever may be said of the forms, of which, if we understood the use and the purpose aimed at, we should have as little doubt respecting the perfect adaptation of the design as we have of the Art-skill manifested in their production.

R

The PAINTED GLASS WINDOW is the work of WILLIAM HENRY CONSTABLE, of the Stained Glass Works, Cambridge: it is to be the west window of St. Clement's

Church in the venerable city. It is in the Early English style, designed with matured Art-skill and knowledge, and coloured with sound judgment: perhaps it is



one of the best productions of its order that modern painters of glass have produced. The three lights represent the Presentation, the Annunciation, and the Adoration. It attracted much attention at the Exhibition, and will be an accession even to Cambridge.

The special demands of the Jewellery Class in its Art-aspects has absorbed so much of the unavoidably limited space which could be devoted to this essay, that the remaining special classes of the year—Musical Instruments, and Paper, Printing and Bookbinding—can only receive scant attention. As there are only a few musical instruments which have any pretension to the external characteristics of works of Art, we feel it necessary to conclude our task with a brief summary of the section of Printing, Books, and Bookbinding, and the contents of the annexes.

PRINTING, BOOKS, AND BOOKBINDING.

The exhibits under this head form a very valuable and interesting portion of the Exhibition, and as a record of progress, especially in artistic printing, since 1862, it is especially noteworthy.

Since that date three distinct, and we may now say successful, methods of permanently printing from photographs have been brought into operation. These are the permanent photographic printing (Woodbury) process, and the heliotype process, both of which are shown in operation through the agency of the special presses required in the operations. The autotype process was not capable of being illustrated in the same manner. No doubt still further improvements will be made in all these methods, each of which has its own special advantages.

Colour-printing is also fairly illustrated in its several processes, and the improvements of the last ten years are recorded. Notably the specimens of Messrs. Leighton, and Messrs. Marcus Ward & Co. are the best. The former show a series of polychromatic illustrations of fairy tales, which are very admirable alike in design and

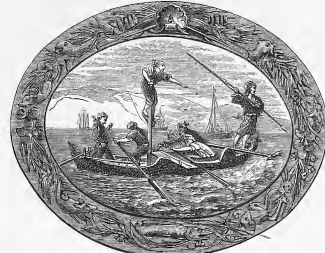
This page contains engravings of several plates | painted on earthenware by accomplished artists | of Belgium, who do not consider they conde-



scend when working upon so "low" a material. | We have barely space to give the names of these | painters: F. DOVER, AD. DE MOL, VOL-



KAERTS, ED. FOURLEAU. They are all young | men, excepting M. DOUGE, who has educated | most of them. These works are of the very



highest merit, accurate in drawing, beautiful in | colour, and admirable in design and composition. | They are, indeed, of unsurpassed excellence.

execution. The second firm exhibits largely and well in illustration of the varied character of the scrap-books, albums, writing-cases, and dispatch-boxes. There is an admirable simplicity and adaptation of design in these examples.

THE ANNEXES.

There are now four of these special exhibitions, so to speak. The French annexe contains little which produces the impression of much variation from the exhibits of last year. Christofle bears off the palm in point of taste and artistic excellence. The Belgian

annexe contains objects which deserve notice in detail. The Queensland annexe contains a highly creditable colonial display. Of the India annexe, it is impossible to say too much in praise of the valuable and suggestive articles got together in a most systematic manner. Of the cotton and jewellery, we have spoken somewhat in detail; but, after all, less so than is desirable. The miscellaneous fabrics, together with the contents of an octagon case placed in the middle of the room, well filled with specimens of silver, copper, and brass vessels of great elegance and refinement of form, would require a special essay to do them justice.

As a fitting termination to our illustrated record of the Second Division of the International Exhibition, we engrave one of the many charming works produced by the renowned firm of HUNT AND ROSKELL—a GOLD CASKET, which

contained the freedom of the City of London, presented by the Corporation to his Royal High-

ness Prince Arthur. The centre panel in front bears his Royal Highness's arms within the Garter, in enamel of the proper colours. Above this is his Royal Highness's coronet, in gold and enamel. The side panels contain the badges,



modelled in gold, artistically chased in high relief on a ground of blue enamel, as well as the

mottees of the Royal Artillery and the Rifle Brigade. At the corners are shields, with the

royal arms of England in enamel, pendant from crossed spears, and above are the arms of the City.





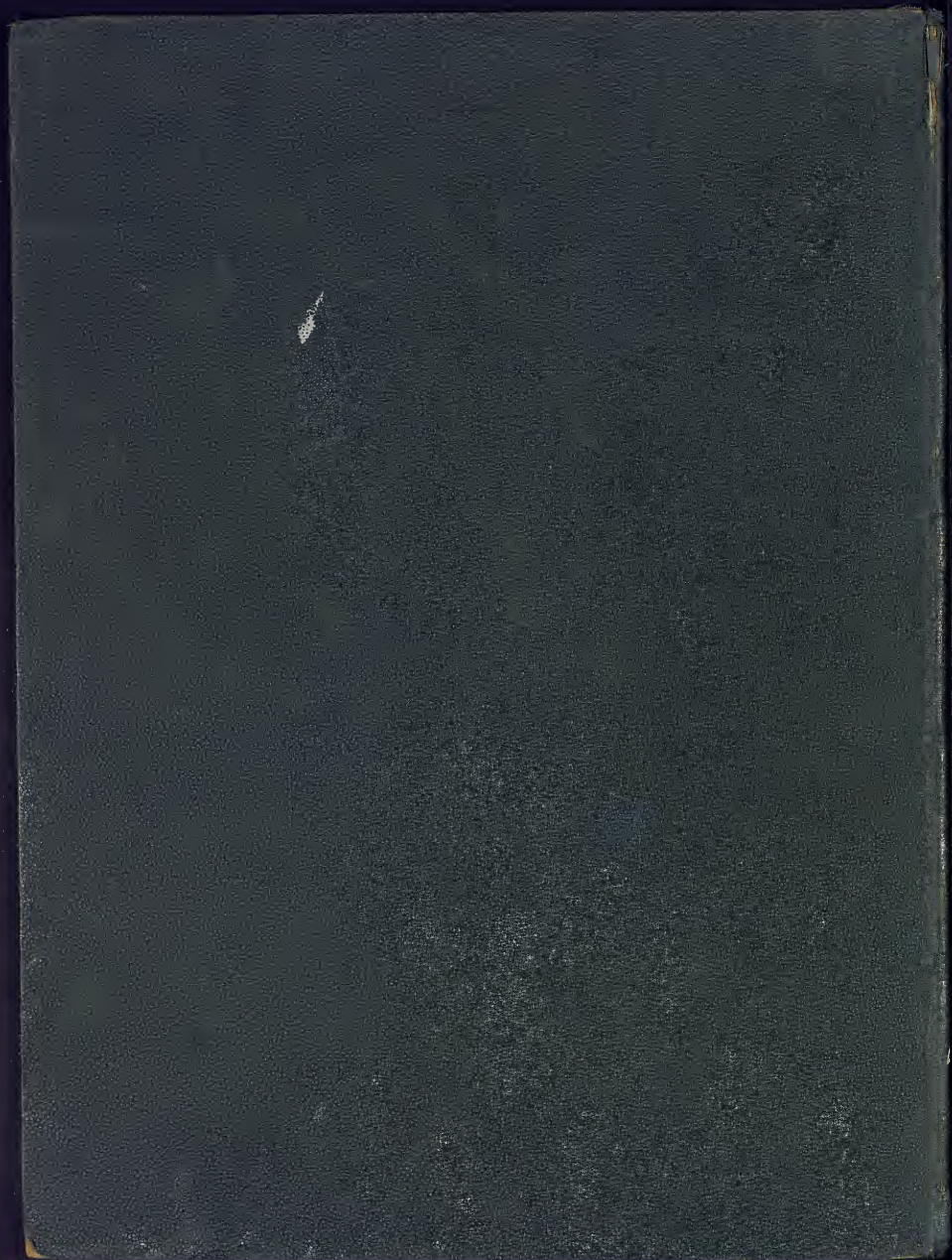
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